

# The Musical Times

AND SINGING-CLASS CIRCULAR

SEPTEMBER 1 1923

## CONTENTS.

	Page
Some Mendelssohn Letters ( <i>continued</i> ). By Herbert Thompson	605
Acoustics for Architects. By Percy C. Buck	608
The Conductor and his Fore-runners. By William Wallace	609
Ad Libitum. By 'Feste'	612
Rheinberger's Organ Sonatas. By Harvey Grace	616
New Light on Early Tudor Composers. XXVIII.—John Gwynneth, Mus. Doc. By W. H. Grattan Flood	621
The Musician's Bookshelf	622
Occasional Notes	625
Donauesschingen and Salzburg Festivals. By Edwin Evans	631
Gramophone Notes. By 'Discus'	635
Church and Organ Music	636
Royal College of Organists	636
The Amateurs' Exchange	641
Letters to the Editor	643
Sharps and Flats	643
Sixty Years Ago...	643
Trinity College of Music	644
The Promenade Concerts	644
Music in Public Schools	644
Competition Festival Record	645
The National Eisteddfod	645
Music in the Provinces	647
Music in Ireland...	648
Musical Notes from Abroad	648
Obituary	652
Miscellaneous	652

### MUSIC.

'Worship.' Unison Song for Massed Voices. By GEOFFREY SHAW	627
------------------------------------------------------------	-----

EXTRA SUPPLEMENT given with this Number:

'Folly's Song.' Four-part Song. By Percy E. Fletcher.

## THE MUSICAL TIMES

### CHARGES FOR ADVERTISEMENTS:—

	£	s.	d.
Two Lines	0	3	0
Three Lines	0	3	4
For every additional Line	0	0	10
One inch (displayed)	0	10	0
Half a Column	2	0	0
A Column	4	0	0
A Page	7	10	0

Special Pages (Cover, &amp;c.) by arrangement.

A remittance should be sent with every Advertisement.

### SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W.1, not later than

WEDNESDAY, SEPTEMBER 19 (FIRST POST).

## SOME MENDELSSOHN LETTERS

BY HERBERT THOMPSON

(Continued from July number)

In 1844 Mendelssohn paid his eighth visit to London, where he conducted five of the Philharmonic Concerts, introducing his *Midsummer Night's Dream* music and *Walpurgisnacht*. He also worked at his edition of *Israel*. The *Antigone* music was written in 1841, and was given at Potsdam in October of that year.

As for Macfarren, he married, on September 27, 1844, Clarina Thalia Andrae, a native of Lübeck, who, as 'Natalia Macfarren,' became well-known for her translations of libretti and songs into English. Macfarren conducted the first performances of the *Antigone* music at Covent Garden on January 2, 1845. The stage management seems to have been inadequate, and gave rise to some amusing comments in *Punch*, and a caricature of the chorus, which is reproduced in Grove's *Dictionary of Music* (iii., p. 148).

Frankfurt, December 8, 1844.

MY DEAR SIR,—Your letter came two days before my departure from Berlin, and immediately after it I received the news of the very very severe illness of my youngest child which called me in great haste back to this place, where I had left my family. The child continues very ill and the physicians give us but a very faint hope, they say that if it recovers it can only be very slowly and may last many months, so I need beg your pardon for not having answered punctually although the object of your letter was of great musical importance to me. But I say the same words as you do at the end of your letter, and although I love my art more from my heart indeed than words can say there are other things before which even that love must vanish and be silent. Do not let me add another word.

Your English and our German customs are so different in many respects, that I was not quite sure whether I should congratulate you and whether the two cards which my wife sent after me, meant really that you were married. But now I can have no doubt, and you really *are* married! Although I do not know the name of your wife, and neither you nor another of my English friends did lösen die Räthselhaftigkeit die für mich noch über alle dem schwebt\* (here is a hard German phrase for you, but you will make it out after your splendid German beginning and handwriting)—I wish you joy and happiness, and good health for you and your wife, and I wish you as many happy days as I have had since my marriage through my wife and children; it is impossible for me to utter a greater wish, and that it is sincere and heartfelt I need not assure you. And I hope it is your wife whom you mean talking of the German scholar, and that you will soon come and bring her to our Country.

Have many thanks for the interest you take in bringing out my music to the Antigone-Choruses; I am very glad it is in your hands, because it wants a musician like you to make it go as intended: quite as a subordinate part of the whole, as a mere link in the chain of the poem, and yet perfectly clear and independent in itself. I am glad you have so many Chorus-singers I think they will be necessary in your large Theatre; I hope you also have them placed not on the stage but in the place where usually the Orchestra is, viz: *before* the stage, so as it was at Berlin, Dresden, &c., and I believe also at Paris. It enhances the effect of the voices, the distinctness of the words, and the beauty of the Scenery most wonderfully. Pray let them pronounce the words as distinctly as possible,

\* Solve the great difficulty which still exists for me in the matter.

so as to make the notes *less* prominent and the words *more* so, than they usually are in Opera-Choruses. Then let the succession of Dialogue and Music be as rapid as possible, indeed quite without the least interruption or pause; for instance, when the curtain rises and Antigone has appeared, has called her sister, and brought her forward from the background it must just be the last bar but one of the Overture, so that immediately after the last chord of the wind instrument (G<sup>2</sup>) Antigone begins to speak *while* the chord is still kept. Again the 1st Chorus must begin as soon as Antigone has gone down the steps (not immediately after Ismene's last words of course) and Kreon must be seen immediately when the C major chord fortissimo comes down before the Recitative of the Choragos, and Kreon must again begin to speak while the chord of E flat is hardly given, and it must be kept during his first words—and so on throughout the whole. I wish the effect of the whole music to be very lively and yet not fast, and very majestic and yet not slow. This applies also particularly to the Chorus-Recitatives, which if sung by a whole mass of voices are of a good effect, but they must not drag them, they must not sing them in time, nor waver in their way of delivering them; it must be as if they all did speak the words and understand their meaning, now faster now slower as the meaning requires it, and never in a dragging and tiresome way. (For instance, the Recitative at the end of the 2<sup>d</sup> Chorus) it must be delivered with great energy and as fast as a single singer would sing the same words—and so all of them. If you have but one of your Solo singers who sings Recitatives well and in a *truly dramatic* way, you will easily make the whole Chorus follow *him*, and after few Rehearsals they will do it altogether and by themselves. In the Melodramas, where the words must go together with the notes (with flutes and Clar., &c.) do not let the actress take the tempo of your music (as I heard them do lately at Dresden) but let the flutes accompany *her* tempo of speaking, which is also not difficult if the flutes will follow *you*, and *you her*. When the Chorus answers the speaker in the Melodramas again there must not be the least interruption or pause, and their singing must come in immediately after the last word spoken, while the preceding chord of the Orchestra must already have been heard during the last phrase. Then there is the *acting* of the Choruses, which is still important; they must but very seldom (as for instance during the Solo Quartet in G) be *quite* without motion, and then also they must stand in *groups*, *not* in the usual theatrical rows; but this I hope will be well managed in France, from where you have the directions I believe. For example, at the beginning of Chorus I, the singers must not be seen before the 1st chord, then they must come two by two *while* they sing the beginning, and must wander quietly round the altar during the whole of the  $\frac{1}{2}$ , but when the  $\frac{2}{4}$  begins they must be in their places, and the Singers of the 2<sup>d</sup> Chorus must also not be seen but *after* the end of this  $\frac{2}{4}$ , when they come in quite in the same way and do the same as the others, &c., &c. The acting of the Chorus to Bacchus in D must be very lively towards the end, when those who say: 'Hear us, Bacchus' must always wave their sticks and even go up the steps of the Altar the last time, whilst the others who continue the other words may stand in a row in front (in the background) until their turn comes to sing: 'Hear us, Bacchus' when the order is reversed until it ends with a very animated group round the Altar, which is disturbed by the messenger, &c., &c.

Pray excuse this long analysis; but you would have it! And as for *Israel* and the other copy of works do you not think you could find an opportunity for sending them to me at this place? I intend to stay here till next autumn if all goes as I wish it, and there are so many of your Countrymen who visit this part of Germany! I also hope to send you the King of Saxony's name as a Subscriber to the Society very shortly, but I must have a prospectus first, and could not get one at Dresden. Pray send me one, and I

hope to arrange the matter directly and easily. Did your negotiations with Mess. Breitkopf & Härtel about the Handel Society lead to no result?

But enough. Remember me kindly to Mrs. Macfarren, and believe me always yours,

(Signed) FELIX MENDELSSOHN BARTHOLODY.

The next letter is addressed to Macfarren in his capacity of Secretary of the Handel Society, and shows Mendelssohn busy with the edition of *Israel*. Its successors prove how conscientiously he approached his task, and the difficulties he encountered both from the printers and the Council of the Society. It is perhaps worthy of mention that Mendelssohn does not appear to have noticed any inconsistency between those portions of the oratorio which we know to be Handel's and those which he adapted from other composers. It would not do, however, to make too much of this, for he may well have discussed the matter when he met Macfarren in 1844. The year 1845, by the way, was a rather momentous one for Macfarren, for it saw his acceptance of the Alfred Day theory of harmony, which was considered so unorthodox that he (Macfarren) felt bound to resign his professorship at the R.A.M., and did not resume it till 1851. This deserves mention in this place, because Macfarren endeavoured to enlist Mendelssohn as a supporter of the new ideas, and arranged a meeting with Dr. Day. The result was not encouraging, for, according to Banister:

... before Day had proceeded far with his argumentative exposition, the face of Mendelssohn assumed an expression so suggestive of his having taken a dose of nauseous medicine, that, to avoid a scene, Macfarren was compelled to bring the discussion to an abrupt—if not untimely—end.

Frankfurt, March 1, 1845.

GENTLEMEN,—Yesterday I received the King of Saxony's answer, saying that he will become a subscriber to the Handel Society and that he has sent an order to his Embassy in London to pay the annual subscription for him. Most probably they will also forward the Copies of those works that are already published and of the future publications to the King.

Some months ago when my friend Klingemann passed by this place I had just received a letter from Mess. Breitkopf & Härtel about the Handel Society, stating the difficulty of getting the Copies over without much expense to the Subscribers; and that this was the great drawback to the undertaking in Germany. I talked the matter over with my friend, and asked him whether Mr. Bunsen, the Prussian Ambassador, who is himself one of Handel's greatest admirers and has so often opportunities for sending large packages and parcels to this country, could not find a way for sending copies belonging to German Subscribers to some place in Germany, either Hamburg, or Cologne, or any other (for the postage from *there* would be no matter). My friend thought it very probable that Mr. Bunsen might offer his assistance in such a way and I thought it my duty to inform you of this, and leave it to you, whether you would talk over this matter with Mr. Klingemann (4 Hobart Place, Eaton Square) and enquire *through him* at Mr. Bunsen's, which I think better than a direct question.

At any rate Mr. Bunsen would forward those copies which belong to the King of Prussia and the Cathedral Society at Berlin (and also pay the Subscription for these two, I dare say). They were ordered by *Count Redern*, to whom I applied for it at Berlin.

Finally let me ask you to send me the proofs of *Israel in Egypt*, if you possibly can, in the course of the next 3 months. I remain here till July and have leisure to correct them accurately just now, besides it is much easier for you to send them over here than to any other place of Germany where I may go hereafter. I therefore hope you will comply with my request if you possibly can, and am, Gentlemen, Your most obed<sup>t</sup> Serv<sup>t</sup>— (Signed) FELIX MENDELSSOHN BARTHOLDY.

To the Handel Society,  
G. A. Macfarren, Esqre.,  
73, Berners Street,  
Oxford Street, London.

Leipzig, September 28, 1845.

MY DEAR SIR,—I received the proofs of the 2<sup>d</sup> Act of *Israel* the day before yesterday (with your letter dated 6th July) and as you referred me in your letter of the 2<sup>d</sup> September to these proofs, I was not able to return an answer before I had received them. Now I receive to-day your last letter of the 22<sup>d</sup> and hasten to write, although my leisure time of this summer is now over and I can only write in great hurry which I beg you will excuse.

The alterations of which you tell me may be made, as they relate to mere matters of form, and I will alter the Preface accordingly. Therefore the titles of the several pieces may stand as a heading to each in the 1st Act, in the same manner you have marked in the proofs of the 2<sup>d</sup>. Then the footnotes, page 1, 22 and 109, may be expunged and I shall confine them (and those I may have to make still for the 2<sup>d</sup> Act) to the Preface. The Hautboys may also be called girls instead of boys, although the Dictionary which I carefully consulted before I made the correction most distinctly said the word Oboé was masculine. Never mind all these things and you may have the 1st part printed as soon as you like.

But pray be sure that no more alterations be introduced, and at any rate not one with which I am not previously acquainted (may they relate to matters of form or not, to the text of the music or to the PREFACE).

I am busily correcting the proofs of the 2<sup>d</sup> Act every free hour I can find. I hope to have done with it in the course of next week, and shall then immediately send it to Mess. Hüttner at Hamburg for Mr. Buxton, your Auditor.

I have only time to add my best thanks for the great trouble you have again taken on my account with the 2<sup>d</sup> part; but I shall write you at length (particularly an answer to the last part of your letter, which interests me very much and which I shall endeavour to answer at once satisfactorily) and privately when I send back the 2<sup>d</sup> part proofs. Excuse these hasty lines. Always yours very truly,

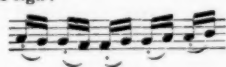
(Signed) FELIX MENDELSSOHN BARTHOLDY.

G. A. Macfarren, Esqre.,  
75, Berners Street,  
Oxford Street, London.

Leipzig, October, 1845.

MY DEAR SIR,—I have finished the corrections of the 2<sup>d</sup> part of *Israel*, and send it to you with this letter. There are so many faults in it, that a good and exact edition can only be obtained if you will have the kindness to use the utmost care in examining the places where the corrections are made in the plates. I hope you will do me this favor; for if not I should despair of the edition becoming a good one, and should consider the time which I devoted to it (and now even with much difficulty) as entirely lost, or worse than that. There are many places where the Engraver arbitrarily deviated from the copy which I prepared with the greatest care for this edition, and where these deviations become faults. This is the case on the very 1<sup>st</sup> page of the 2<sup>d</sup> part; as it stands engraved, no body could guess that the 'Organo' is meant to play the 1st C, and to

have the subsequent pauses; besides on the 2<sup>d</sup> page the staff for the Organo would come in without an inscription, and nobody would know what it means; then the first page would look as if the Violoncelli had to play those notes alone, and the Contra-Bassi only the 1st C—in short the whole thing is one confusion, is wrong by the deviation from the old Copy which is quite distinct and right. This will be easily altered, but a more difficult and expensive alteration will be necessary for the Chorus 'And I will exalt him,' p. 107-208. I wrote the reasons why I cannot allow this deviation under the beginning of that Chorus; the mistakes in the beginning and page 203, 204, &c., are quite ridiculous, and much as I regret to give the Engraver and the Society so much trouble I cannot help it, and he must engrave it with *one line* (for Organo and Bassi) while he must engrave the first page of the 2nd part with *two lines*. Another correction which I had to make through the whole of the Oratorio, and which I cannot allow to stand although it seems most insignificant, is the constant use of slurs which the Engraver always placed over two notes (quavers or semiquavers generally) which are to be sung on one word (for instance, page 216, bar 4, 6, 8, page 340, bar 2, etc.). I say it seems insignificant, but it is NOT, as I am sure that slurs are used in such cases (in ancient, particularly in Bach's and Handel's music) as a characteristic sign for the expression, much as we would use this sign:



If such a pause is *not* meant, they do not place the slur over the notes, because it is quite unnecessary, the manner of writing the quavers and semiquavers (♩ ♪ instead of ♩ ♪) indicating clearly enough that they are to be sung on the same syllable. Another thing which must be carefully done is to add always 'by the Editor' to that part of 'Organo' which is mine; if this is omitted, the misunderstandings which already exist about Handel's Organ parts will be increased to a most fearful extent, notwithstanding the explanations in the Preface; people will believe he has written two, or he has written mine, or he has written none, or I do not know what. Therefore pray be sure this explanation is never omitted in the score (also not in the 1st part, I hope, where I carefully added it when I corrected it). Many faults have also occurred in the Pianoforte-adaptation: although I did not receive the Original of this I believe that a greater part of them are my faults not the engraver's, and I beg his and your pardon for it, but hope nevertheless that they will be most carefully corrected. The same with the Organo (by the Editor) of which I did not receive the most important pieces (inlaid leaves) and which I wish to be as correct as possible, because I bear the responsibility of it.

Now, my dear Sir, I come to those places where you indicated to me the suggestions of the Council. I wrote my answers under your remarks to save time, but I beg you will erase the whole (remarks and answers) before you give the copy into the Engraver's hands, because I really should not like anybody but you to become acquainted with these things. Indeed the reasons I give are most especially for you and for nobody else, and if that had not been the case, I would have plainly said: that so and so was my opinion (because nobody shares the responsibility of an edition which bears my name). It was painful to me not to be able to agree with the Council in some of their suggestions; you will see in looking over the Preface (as altered now) that I have done whatever I could, in introducing all those alterations which relate to the English language (of which I cannot judge) and others which have, to my opinion, the greater probability. But in those cases in which I am of a different opinion I could not adopt the reading of the Council (although the difference may only consist in trifles) and as I have not been able to change my opinion in these cases, after

duly considering and sincerely wishing it, I beg the Corrections will stand as marked by me in this Copy.

Indeed I must rely on your complying with this wish of mine, for I cannot give my name to anything (and if it was but a trifling thing) which I do not consider right and true myself at that moment. The same is the case with the Preface—I have altered it as much as I could—if other things must still be altered for the sake of a good English style (although nobody expects such a thing from me) tell me so, and we will again correspond on this eternal and not very pleasant and musical subject. But do not introduce in the Preface nor in the Score any alterations with which I did not agree, and which I have not seen first.

I heartily hope you might say 'Yes' at once to these my requests, and we might not be forced again into this sort of unmusical Correspondence which we both equally dislike, I am sure, and which I should be most happy to see at an end.

There is another subject touched upon in your last letter about which I hope our Correspondence will be as long as possible and never come to an end, as long as we do not ourselves—I mean your new music. With great pleasure I shall do whatever is in my power to bring about a German publication of them; I have spoken to Messrs. Breitkopf & Härtel, who are considered among the best, if not the best editors of our country, and hear now from them they would be most happy to publish for instance the Trio of which you wrote me. But then pray tell me what your ideas are with regard to price—this would certainly be settled more to your advantage if you had been in this Country first and made personal acquaintances and friends here—but tell me what I am to say to Mess. B. & H. if I give them the Trio, and send it as well as the other two works as soon as you can; Mr. Ewer will certainly have an opportunity for it in the course of the next months. Very truly yrs.,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

MY DEAR SIR,—In consequence of an absence of several weeks I have not been able to write to you sooner about the manuscripts which you sent me for publication in Germany. I now hasten to inform you that the Trio will appear at Mess. Breitkopf & Härtel's, and the Quartett as well as the Lieder at Mr. Kistner's here at Leipsic. As for the price I got 18 Louis d'or (6 for each of the 3 works) and Mess. Härtels as well as Mr. Kistner asked me to whom they had to pay the money here or in London. They also wish to know the English publisher's name, day of publication, &c. To all these questions I could return no answer, and beg you will write *direct to them* and tell them all that is necessary. It was too late for this season when I heard of your Symphony, and I think I wrote twice to you or to Mr. Buxton; for before the new year our programmes must always be made out as far as regards new music, and that was the reason I could not ask you to send it. Excuse the haste of yours very truly,

(Signed) FELIX MENDELSSOHN BARTHOLDY.

Leipsic, 26 January, 1846.

The last letter in the series brings us to the year before Mendelssohn's death. It was that of his ninth visit to England, to conduct his *Elijah* at Birmingham. He came once again, in 1874, and conducted four performances of *Elijah* for the Sacred Harmonic Society in April, and other performances at Manchester and Birmingham. He returned home in May, much exhausted by a strenuous visit, and died at Leipsic on November 4. His friend and admirer, Macfarren, had still many years to live. He fought bravely against blindness, which became total in 1865, yet he managed to compose many important works, and

to fulfil the duties of Professor of Music at Cambridge from 1875, and Principal of the R.A.M. from 1876. He died, greatly beloved and respected by all his colleagues, in 1887.

## ACOUSTICS FOR ARCHITECTS

By PERCY C. BUCK

Everybody whose business involves public appearance in any form, whether as singer, instrumentalist, or speaker, has to learn to accept with patience certain conditions as if they were the decrees of fate outside the governance of human intelligence and forethought; and foremost amongst such postulates is the fact that some buildings are 'good for sound,' others bad. If you decide to build a concert-hall, it is understood that you submit meekly to the chance that the room may, when finished, prove to be so bad acoustically for its purpose as to be practically useless; and any judge and jury, should you refuse to pay for it, would hold the architect to be blameless, and you to be a simpleton for ignoring the axiom that in mysteries such as this no one can be expected to prophesy. The present state of opinion was summed up, with understatement rather than exaggeration, by a writer in *The Times* (July 24, 1922), who, in discussing the acoustic 'badness' of the new London County Council Hall, says: 'Broadly speaking, it may be said that the acoustic qualities of a hall or room cannot yet be predicted.'

It will probably come as a welcome surprise to most musicians—and all architects—that the above quotation is entirely untrue. The prediction of acoustical 'goodness' or badness is now no longer guess-work, but an exact science. As in all young sciences, it would be foolish to claim that nothing remains to be done in the way of discovery and elucidation; but the main principles have been worked out in detail, and have been put to extended and searching tests, both analytical and constructive, by their discoverer, the Professor of Physics in Harvard University, Mr. Wallace C. Sabine. Should any musician—and who should be more interested than musicians?—desire to master the subject at first hand, let him secure the above writer's *Collected Papers on Acoustics* (Harvard University Press, 1922). Should he prefer a résumé, let him buy a copy of *The School Science Review* (June, 1923), where the new ideas are clearly explained, with a minimum of mathematics, by Dr. A. Wood, of Emmanuel College, Cambridge, a man in the very front rank of authorities on Acoustics. For those others who want an elementary outline of the subject, possibly the following explanation of the main principles underlying the discovery may suffice.

Most musicians know, or once knew, enough about acoustics to remember that Resonance is of two kinds. In its purely scientific meaning resonance involves the sympathetic vibrating of some outside body which reinforces the vibrations



of the original sound-producer. The stock example is that of two tuning-forks in unison; when one is set in motion the other will gradually vibrate in sympathy and reinforce it. But in its more common and conversational use resonance means that the original vibrations, without reinforcement from any second source, have hit something solid and have been 'reflected'—i.e., have 'bounced' back into the field of hearing. It means, in fact, Reverberation.

The goodness or badness of a room for sound depends, for all practical purposes, on Reverberation and on little else. If a room has no reverberation, the vibrations are continually coming into contact with something that destroys them, and a sound loses volume and carrying-power; if a room has too much, then, owing to reflection from surfaces at varying distances, many sounds created consecutively reach the hearer in a conglomerate jumble. Thus Prof. Sabine was confronted with a two-sided problem. (1) What is the desirable amount of reverberation? (2) How can it be assured?

I.—Experiments made on a large scale, with minute and exact measurements, established the fact that the ideal reverberation of a room is roughly (omitting decimals):

For speaking } in the neighbourhood of 1 second.

For orchestra } " " " 2 seconds.

It may be disappointing, but it is a good thing to know once and for all that no room will ever be really first-class both for public meetings and for orchestral concerts; and that if we try to strike a mean and secure a reverberation of one and a-half seconds, we shall find (as was found in the Hill Memorial Hall, Ann-arbor) that the best we can say for it is 'satisfactory for speech and music.'

II.—To secure a given reverberation-period for a room it was clearly necessary first to tabulate the absorbing-power of the various materials used in building and furnishing. As a standard Prof. Sabine took an open window one metre square—a perfect absorber, since it reflects nothing—and by patient and elaborate experiment 'scaled' everything that can be found in a concert-room (including the audience) to this standard. For instance, floor-rugs of five square metres were found to reduce the reverberation-period of a room to exactly the same extent as the open window of one square metre: therefore the 'co-efficient of absorption' of a rug is  $\frac{1}{5}$  or .2. Thus by calculation of the areas of the various materials present the total absorbing-power of a given room can be ascertained exactly, and can be increased or diminished in order to diminish or increase the already-ascertained reverberation.

One further problem awaited solution. The only practical result of the above discoveries is, that when we have a room that is bad for sound we can make it good, since we can discover its original reverberation-period and modify it. Is it possible to predict the reverberation-period of a room before

it is built, and with this knowledge construct it so as to make that period what we desire? Prof. Sabine answers with an unqualified affirmative, and Dr. Wood, in confirming him, rightly calls this discovery his greatest achievement. Equations are harassing things to all general readers, and to musicians more than most, but it is not very alarming to be told that if  $k$  is a constant for a particular room then  $\frac{k}{v}$  ( $v$  being the volume) has been found, after copious experiment, to be a constant for all rooms.

To the musician the whole matter is one of intense interest, and there are many engrossing points beyond the purely practical results outlined above. But the importance of the new science to all public performers far outweighs the intellectual interest which we feel as students. Henceforward it is obviously the architect's duty to provide us with effective concert-rooms; and if ever again a room is built that is bad for sound there can be no excuse for it but laziness and the old, paralyzing contempt for new ideas. Every musical body of standing in Great Britain should send up resolutions to the Institute of Architects, and continue sending them up in language of cumulating strength, until the Institute incorporates in its teaching and examinations the knowledge that has been put at its disposal by Prof. Sabine.

## THE CONDUCTOR AND HIS FORE-RUNNERS

BY WILLIAM WALLACE

### I.—THE BEAT IN CLASSICAL AND POST-CLASSICAL TIMES

The beat in its earliest form is as old as rhythm itself. All manual labour ultimately resolves itself into muscular actions, the recurring phases of which fall into symmetry. While all unconscious—in his perpetual strife for the welfare of his body—that he was merely repeating the ceaseless throbbing machinery of his heart, prehistoric man discovered that he could accomplish more by the combination of two things—by effort followed by rest, with again effort and then rest. His mind did not teach him this, but his muscles did.

Breathlessness came after a severe strain; exhaustion caused the sudden outburst of air from his lungs, and from a grunt, a sigh, a groan, there came a note which when studied seemed to lessen the burden of the toil. There were times when the intricate mechanism of his muscles cried out against over-use. They clamoured for recuperation, and while his heart beat out its unending service, a larger and ampler rhythm surrounded him. For as surely as darkness goes before light, so man slept in the loins of his mother before the daybreak of his life—of his livingness—and after the break, often the heart-break, of existence, hundreds of thousands of

years ago, rhythm swung back again, sleep-compelling :

So wags the verge,  
And we are but its playthings.

Even if the systole and diastole conveyed nothing to man at his dawning, he had around him ebb and flow long drawn out. The tides and sunrise definitely affected him in his daily economy: the wider phases of the moon meant nights of security or of dangers from without: the seasons were to bring him in turn the time to sow, the time to reap, the hours of well-being, or the bitter experience of hunger.

As the limbs came more under his control, he began to make things, and from the infinite labour required to produce a clumsy tool the strokes fell in a rhythm which became associated with all handiwork. Then as the muscles of his throat, through the passing of thousands of years, lost their coarseness, the harsh sounds of his voice became mellowed, and notes differing in pitch, strength, or sweetness came forth. The monotony of toil was relieved by a note that was sung, varied according to the rhythm of the hands and feet, while the rhythm of the mind busied itself in the search for new forms of expression.

Thus Rhythm, Language, and Song at one time may have had intimate co-relationships before they became more sharply differentiated as man's faculties and power of thought expanded.

Whichever was the first, the song or the clapping of the hands together, the movement of the limbs with the paddle, at the mill, or on the march, the human production of sound, the improvised vocal cry, musical or otherwise, was and is identified with some kind of muscular action.

Civilised man may consider himself far removed from the Australian aboriginal, but they meet on common ground. The one claps his hands during the song or incantation: the other unconsciously beats time with head or foot, but the hands come into action when the song is over.

This instinctive act or habit is the accompaniment of all music, and as such we have to consider it, whether as a highly specialised function developed by one skilled individual, or as the co-ordinated effort of many.

Although we must restrict ourselves to a consideration of the Beat in classical and post-classical times, it is of interest to survey in a brief space the earliest stages of investigation into Greek music.

The first discovery was made by Donius, who found in the Vatican Library the Codex, *βιβλία στοιχία* (*The Elements of Rhythm*), of Aristoxenus. This was published in the form of a Latin translation in 1647.\*

A century later, in the Library of St. Mark, Morelli found, along with two other works on

different subjects, the *Codex Venetus*, relating to Aristoxenus.\*

Shortly after this another commentary on Aristoxenus came to light in the same Library, the *πρὸ λαμβανόμενα εἰς τὴν ῥυθμικὴν ἐπιστήμην* (*Version of the Science of Rhythm*), by Psellus.

From these, or copies of them, our present knowledge of the music of the Greeks has been derived.

It is not our purpose to follow up this question except in so far as the Beat is concerned, but it is not unlikely that the unwieldiness of Teutonic scholarship prompted Parry to write:

It still seems possible that a large portion of what has passed into the domain of 'well-authenticated fact' is complete misapprehension, as Greek scholars have not time for a thorough study of music up to the standard required to judge securely of the matters in question, and musicians as a rule are not very intimate with Greek.†

It is to Aristoxenus (fl. B.C. 318) that we have to turn chiefly for our references. We obtain, however, from Plato (about P.C. 429-347), a description of the rigid way in which the characteristics of Greek musical 'forms' had to be observed, and also a picture of the behaviour of an Athenian audience:

Our music in those days was divided into definite kinds and styles: one kind of song was used to address the gods, and was called *ἕμνος*; as a counterpart to this came a different kind of song, which might well have been called *θρηνοί*; of a third kind were *παιονες*; still another—so-called, I take it, because describing the birth of Dionysius—was named *διδύμαρος*. And they used this very word *νόμος* to describe a fifth kind: these they further distinguished as *κιθαρμωδικοί* (for the lyre). Now these distinctions of kind, and others like them, were binding; you could not set any song to any kind of tune which did not belong to it. Moreover, the authority to take cognizance of these rules, to pronounce judgment in accordance with them, and punish those who offended against them, was not the cat-call or the discordant outcries of the gallery, as it is now, nor the clapping of hands, either, to signify applause. No; the educated part of the audience had made it a rule, as far as they were concerned, to listen in silence through a performance, and there was the reminder of the official's rod to keep order among the children and flunkies (their attendants) and the mass of the populace.‡

Each of these 'forms' had a prescribed method of treatment. A glance at the text, even if it is not understood, will give some conception of the infinite variety and flexibility of Greek poetic rhythms. The Choral Odes of Bacchylides testify to this wealth, while almost every Chorus of the Tragedies has an amplitude that would have strained our present-day lovers of 7-4, 11-4, 13-5, and other complicated time-signatures, to breaking point.

\* *Aristoxeni Rhythmicorum Elementorum Fragmenta*. Bibliotheca Veneta d. Marci nunc primum edidit Jacob Morelli. Venediis, 1785.

† C. H. H. Parry, *The Art of Music*, 1st ed., 1893; 3rd ed., 1901 in the International Scientific Series, p. 22.

‡ E. B. England, *The Laws of Plato*, vol. 1, page 407. The Greek text is in Book iii. The Greek words anglicised are *hymnoi*, *threnoi*, *paiones*, *dithurambos*, *nomoi*, *kiharodikoí*. *Cac-chi-soprye*, *synns*.

§ *Greek Melic Poets*. Edited by H. W. Smyth. London Macmillan, 1900.

\* *Donius de Prestantia Musicae Graecae*. For this and the following details I am indebted to Westphal. Rossbach v. Westphal: *Theorie der Musikischen Künste der Hellenen*. 3rd Ed. Leipzig, 1885. (Erster Band: Griechische Rhythmik, von K. Westphal.)

These rhythms show that the chorus or orchestra in a Greek play, though limited in numbers to twelve or fourteen, must have needed some guidance, even with training and rehearsing spread over a considerable period.

Primarily, the Beat was given by the foot. Thus we have in the *Elements of Harmony*, by Aristoxenus,\* the following:

And in general, while rhythmical composition employs a rich variety of movements, the movements of the feet by which we note the rhythms are always simple and the same.

The Greek text is important for two words that it contains: καθόλου δ' εἰπῆν ἡ μὲν ῥυθμοποιία πολλὰς καὶ παντοδαπὰς κινήσεις κινεῖται, οἱ δὲ πόδες εἰς σημαινόμεθα τὸν ῥυθμὸν ἀπλᾶς τε καὶ αὐτῶς αἰῖ.

The first is the word for *foot*, πόδες, which here refers to the human foot, and not to the foot in the sense of 'bar' or 'measure.' The second is the verb *note*, σημαινόμεθα, literally to make a sign or signal for movement or action to be performed. The constant occurrence of it in the form of a verb, as here, or as a substantive (σημείον) shows that the Beat was practised, and with the foot, as the quotation indicates.

Again, in Westphal's text of Aristoxenus, page 109:

Of the beatings, one is made up of two, namely, one up and one down; a triple beating has two up and one down, or one up and two down; a quadruple beating has two up and two down.

I have used the word 'beating' to comprise what we would call a bar fully beaten out. It is difficult to understand how these signs could be communicated by means of the foot alone, but it is to be remembered that the leader (ἡγεμών) was raised above the Chorus, and that the Greek rhythms were sung to words, and consequently in a slow tempo. Our *allegros* and *vivaces* would have been out of place, in the Tragedies at least.

Some light is thrown on this 'foot-signal,' the semeion podos or podikon of Psellus, by a Greek scholia on the Oration of Æschines contra Timarchum, in which the word βάταλος (batalos) is used in by no means a complimentary sense: † ὑποπόδιον διπλοῦν ὑπὸ τὸν δεξιὸν πόδα ἔχοντες, ὅταν αὐλῶσι, κατακρούουσιν ἅμα τῷ ποδί τὸ ὑποπόδιον, τὸν ῥυθμὸν τὸν αὐτὸν συναποδιεῖντες, ὃ καλοῦσι βάταλον.

Or, literally, 'Having a double footstool under the right foot, like the flute-players, they beat the stool with the foot, giving the exact rhythm, which [stool] they call batalon.'

In this Oration Æschines brings certain charges against Demosthenes, and has no hesitation about calling a spade a spade and a batalos a batalos. Demosthenes meets the accusation by saying that he was nicknamed 'Batalos' by his nurse because he stammered. But this explanation is wide of the context, in which the word occurs more than once, and a collation of the

passages supports this view. That bulwark of the proprieties, Liddell and Scott, admits the word, but only with guarded reserve. But the reading swings round in a curious, if not cynical, fashion. For Westphal gives as a synonym for ὑποπόδιον, hypopodion, the word κρουπέζη, kroupeze, a high wooden shoe, worn on the stage by the flute-players to beat the time. (Thus Liddell and Scott.) The Latin equivalent, evidently a derivative, is *scrupedae*, also high wooden shoes, which caused a hobbling gait, hence the word was applied to the particular class of women that wore them. (Compare, but in a less invidious sense, our 'blue-stocking'.) So, perhaps, the batalos was, after all, the yoke-fellow of the *scrupedae*.

This philological excursus\* shows us what the hypopodion was. It is rendered in post-classical Latin by *scabellum* or *scabillum*, a wooden sole, or clog, or the old-fashioned patten of our great-grandmothers—the special protégé of the Worshipful Company of Patten-Makers. The *scabillum* apparently consisted of two flat pieces of wood hinged together at one (the heel) end. The foot was strapped to the upper piece, and when brought down on the lower made a sharp noise. It may be compared with the bird-scare or clapper, which, however, has a handle, like the castanets used in the modern orchestra.

The *scabillum* was in use in Rome, fastened to the sole of the foot in the manner just described, and also represented on monuments as an 'instrument.' In a mural painting in Herculaneum a player on the double flute is represented as beating time with the *scabillum*.†

At a much later date it and all music incurred the wrath of a Christian writer at the beginning of the 4th century,‡ for their abuse in Roman spectacles and especially in pantomime. In his *Dictionnaire de Musique*, under 'Battre la mesure,' Rousseau speaks of the use of sandals of wood or of iron, and also of beating time with the hand or the hand-clap. Horace enjoins the high-born maidens and youths to pay heed to the Sapphic 'step' and the snap of his thumb.§

The foot-beat and snap of the fingers is referred to by Quintilian, who says that time is measured mentally and intervals marked by the beat of the foot or fingers.||

A line or two later he uses the Greek word *semeia*, to which reference has already been made. After Quintilian we have Terentianus Maurus

\* βάταλος is derived from the verb βατεύω, which has become in Modern Greek βατέω, with the same meaning.

† Friedländer, L.: *Darstellungen aus der Sittengeschichte Roms*, Leipzig, 1910. Vol. iii., pp. 352, 370. For a description of the instruments of classical times see Cecil Forsyth's Chapters, in *A History of Music* (New York, The Macmillan Co., 1916).

‡ Gevaert: *Histoire et Théorie de la Musique de l'Antiquité*, Gand, 1881. Vol. ii., p. 619.

§ Virginit primæ, puerique claris patribus orti.

lesbium servate pedem, meique pollicis ictum.—*Carm.* iv, 6.

|| Maior tamen illic (i.e., in music) licentia est, ubi tempora etiam animo metiuntur et pedum et digitorum ictu intervalla signant quibusdam potius atque aestimant quot breves illud spatium habeat. Quintil. Inst. Orat. ix., 4. Bonnell's text, Leipzig, 1889, vol. ii., p. 134. The punctuation in this text is misleading, and is omitted here.

\* *The Harmonics of Aristoxenus*, Edited by H. S. Macran, Oxford, 1903. The translation is his, page 190. The Greek is on page 125, li., 34.

† Westphal, page 105, and Schuenemann, *Geschichte des Dirigierens*, page 5, n. The latter has *Timarchum* (!) and τὸ αὐτὸ, the wrong gender.

(probably about the beginning of the 2nd century A.D.) who wrote that, 'Those who teach the art [of music] draw a distinction between the sound of the thumb and the beat of the foot.'\*

But we are not done with the foot-beat, for we find it mentioned by a writer of the 4th century, which gives it a life of eight hundred years at least. Now unless every accent was beaten, there must have been some that were visible but not audible. This writer, C. Marius Victorinus, says, 'Arsis is the raising of the foot without sound, Thesis is the putting it down with sound.'† This shows that the beat was up on the strong accent and down on the weak, exactly the opposite to ours. Further, Arsis, the Greek word for a raising, is explained by *ἡρεμία*, eremia, stillness, while thesis, a putting down, is explained by *ψόφος*, psophos, a crashing sound.

The movement of the foot, however, could not have sufficed to give the beat in rhythms which to us have the character of *vers libres*. The rigidity of the Greek iambic verse when spoken by the *personae* in the Tragedies gives place in the Chorus parts to lines so broken up that, to modern ears at least, they appear difficult to be reconciled with any present-day consistent scheme of prosody.

Mendelssohn's attempt to pin down to 'four in the bar' the Chorus in *Edipus at Colonus* shows how the plasticity of a text can be wrecked by the application of alien devices. To a modern Greek, speaking with his accentuation, not with ours, the words with this musical version must sound sheer gibberish.

Gevaert, lends the weight of his authority to the belief that these complicated rhythms could not have been indicated and controlled by the foot-movement alone, and presumes that while the foot-beat—*plausus pedis*—marked the main accents, it was supplemented by the snapping of the fingers—*pollicis ictus*. The stamping of the feet seems a natural expression of energy in the folk-dance, and no Highland piper would forget himself so far as to neglect the rapid foot-tap.

The castanet seems to be the lineal descendant of the *scabillum*, which in lapse of time became literally a *Handschuh*, the clapper transferred from the foot to the hand. In Spanish the castañuela consisted in its primitive form of the capsule of the chestnut (*castaño*), the two halves of which when struck together gave the characteristic sound. (Compare the similar use of the hollow halves of the cocoanut in jazz bands.) Derived from it is the castañeta, the sound produced by snapping the fingers—*con fuerza*—in imitation of the instrument as an accompaniment to the dance.

As it is a failing, now and then, of great men to be most proud of their least achievements, Q. H. Flaccus, the prosy bugbear of school-days, may, as His Flabbiness takes the air in the Elysian Fields, claim the castañeta as his *monumentum aere perennius*, and regard it as the fulfilment, a

few centuries later, of that sigh of his, *non omnia moriar*, calling to mind, but vaguely, 'Something about *pollicis ictus*—... how mehercle did it go? ... I have forgotten!'

Researches such as these into the ancestry of the conductor's beat throw some light upon the conditions of music in far-off days. They have their value in showing the rudimentary state of man's musical mind. Into the wide question of *ἄρσις* and *θίσις* it has not been the present purpose to enter, or to fray to a ragged edge the theses of those who in recent times have adventured forth to set up and reconstruct the warp and woof of the business. This is not to disparage the patience and scholarship of those philologists to whom these 'ups and downs,' 'like humming shuttles in the loom of time,' are matters of grave concern.

## Ad Libitum

BY 'FESTE'

'ON PAPER'

The typewriter has long since sounded the doom of penmanship. Will the recent efforts to construct a music-typewriting machine bear fruit, and do the same for music copying? A good many years ago a Dickens enthusiast in his mid-teens stood before the MSS. of some of the novelist's books preserved in the Forster Bequest at the South Kensington Museum. No matter how many more years he may have left to him, he will never forget the long thrill with which he gazed and gazed at those close-written pages. To read of the falling-out of Mrs. Gamp and Miss Prig—for the Chuzzlewit MS. happily lay open at that moving page—in the brisk hand of Dickens himself, with a word altered here and there, was to become a kind of co-creator. The young enthusiast approved the scratchings-out and the writings-in, and left, reluctantly, a more devoted Dickensian than he went in. I know, for I was that youth.

And now, thanks to the Drei Masken Verlag of Munich, I can enjoy much the same experience with Bach, Mozart, and Beethoven. Before me lie facsimiles of a Bach Cantata, a Mozart Trio, and a Beethoven Sonata—the C minor, Op. 111. They are the last word in faithful reproduction. Everything is there, from the catastrophic blot down to the faintest discoloration of the paper. And as we can see Dickens at work in those bulky MS. books at South Kensington, so we may see the composers in these amazing facsimiles.

Bach must always have been more or less in a hurry. How else could he have done so much, even in his long life? Like the rest of us, however, he starts on a job with neatness. 'This shall really be a clean and tidy copy,' he seems to say, and for the opening page all goes well. But at the first turnover things are against him. For a start, the little contraption with which he rules his music

\* Pollicis sonore [not 'sonare,' as Schoenemann quotes] vel plausu pedis discriminare, qui docent artem, solent.

† Est arsis sublatio pedis sine sono, thesis positio pedis cum sono.

‡ Op. cit. II. p. 41.



lines—probably a wheel arrangement of the kind still used by frugal souls—ruins three staves by allowing the ink (apparently a solution of the Day & Martin of the period) to run, so that two lines join forces, and what ought to be a space becomes a broad band of solid black. Hopeless to attempt any notes there, so two staves are left blank, and a third impatiently crossed through. Gone already is the hope of a model manuscript! Half-way down the next page Bach wants to make a correction. Erase? No time; besides, as well be hanged for a sheep as for a lamb, so across the passage goes the side of his little finger, and over the pale smear the new notes are written. For the rest of this chorus nothing matters beyond getting the notes down, so there are passages that make one giddy to look at. But he starts the next number—an Aria—with neatness and some signs of leisure, only to become, a page later, hasty and barely legible. The writing is bold. Groups of semiquavers are braced together by thick strokes which leave so many hollow squares and projecting ends of stems that one could well play a game of noughts and crosses with the result. Indications as to performance are few—just enough phrasing and bowing marks to put an intelligent performer on the right tack; why waste time by adding more? Besides, space is precious. If you and I had to rule our own manuscript paper we should do as Bach did—get as many staves as possible on a page, with the result that there is little room left for anything beyond the bare notes. One wonders what the old man would say could he see a modern score, bristling with expression marks (ninety per cent. of them unnecessary) and larded with flowers of speech in half-a-dozen tongues, from *crescendo molto al fortissimo* to 'Louder, lots.' I can see him waving such a score away, with a hasty, 'Why so many marks? Either the composer daren't trust his own music, or he has a poor opinion of his performers. A fool-proof edition always has a fool at one end or the other—sometimes at both!'

After the bold and hurried manuscript of Bach, that of Mozart seems beautifully clear. Like Bach, he had no time to waste, but he was luckier in his tools—a properly printed manuscript-book, a slightly better brand of blacking, and a pen that allowed of thinner note-stems and neater work with rests, dots, and slurs. There are very few alterations. One could play from most of the copy with little inconvenience. The *Finale* is of special interest. All goes well for a page and a half, at which point Mozart breaks off at a half-close on the dominant. Then he appears to have left the work for awhile. Anyhow, when he does take it up again he starts with a new pen. But even a new pen is powerless if the ideas dry up. A few bars farther on the movement peters out with the right hand of the pianoforte part, and the rest of the page is blank. 'This won't go,' he says, 'I may as well cut my losses and make a fresh start'—which he does on the following page with entirely new material, and thereafter the

*Finale* flows as we expect it to flow from Mozart. The new pen gets worn soft towards the end, and appears to have hard work in keeping up with the composer's invention. But despite the growing haste, neatness is never lost. The whole thing is somehow just what we expect from Mozart.

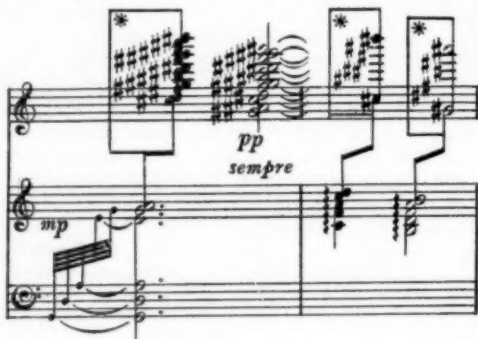
In the Beethoven copy we have a surprise. The theatrical view of Beethoven as a rugged, titanic figure dies so hard that one has a bit of a shock on seeing this manuscript. It is hopelessly untidy and sketchy from start to finish, the notes slope wildly from left to right, and corrections are often indecipherable—so much so that Beethoven has to write over the confused scratches the names of the notes. A player who could make out the *Arietta*, with its pages of demisemiquavers and ledger lines, would be a champion. Character? Well, if the writer of this manuscript were a woman, we should say at once 'here is a Cat of the first order, and then some.'

One lays these engrossing facsimiles aside feeling that the general adoption of a music-typewriter will be a boon to the engraver, and perhaps to the composer, but that it will cheat posterity of some human documents. Who, fifty years hence, will give a fig to see the typescript of a Galsworthy novel or an Elgar symphony?

On the whole, however, it seems likely that the music typewriter, if it arrives shortly, will arrive a century too late to be of much use. A machine of the kind might be able to deal with the straightforward music of a Beethoven, but how would it fare with the complications of the wild men of the Salzburg Festival type? Or even of the normal modern composer? The pen itself is hard put to it by some of the conglomerations of notes and signs. And to what end, in most cases? The more one sees and compares old and new music the more he feels that its significance is in inverse ratio to the number or notes and the wealth of means employed. How many living composers are able to say a big thing simply?—the kind of thing that Bach and the best of the old gang were always doing. Take one field only—pianoforte music. Roughly, there are four types being produced to-day: (1) the elementary teaching piece, (2) the banal equivalent of the shop ballad, (3) the light salon piece, and (4) the appallingly difficult serious work. A pianist of fair technique who wishes to play good music can find little material outside the classics, because our serious pianoforte composers to-day are unplayable save by virtuosi. What is wanted is a steady output of first-rate modern music of about the degree of difficulty of the early Sonatas of Beethoven—and, I may add, as easily understood by the player's sisters, cousins, and aunts. The publisher who can induce our Baxes, Irelands, and Dales to write pianoforte sonatas that can be played by five thousand amateur pianists instead of by a mere score or so of professionals will do everybody a good turn—himself above all.

Moreover, I am sure that the composers will be able to say almost if not quite as much as they say by their present forbidding means. Listen, score in hand, to a virtuoso playing one of these tremendous modern pianoforte works, and you will be convinced that a great deal of the effect gets no farther than the printed page. It is merely 'on paper.' Had I space for unlimited music-type examples I could quote passages galore that look thrilling, but that, even with the best of playing, sound confused, and sometimes prove to be mere commonplace blown up to bursting point.

I said above that the resources of the pen were highly tried by the flights of our more extreme composers. But even the ten fingers multiplied by the sustaining pedal do not always suffice the pianoforte composer. I have before me a work recently published in America—Charles E. Ives's second Sonata entitled *Concord, Mass., 1840-60*. It opens with, and is interspersed by, pages of reading matter—windy transcendentalism for the most part. Its four movements are entitled 'Emerson,' 'Hawthorne,' 'The Alcotts,' and 'Thoreau,' so it is programme music, the scheme of which is plain to most English people who have a fair acquaintance with American literature. Like most programme music, of course, it conveys nothing of its meaning without the labels. However, I do not propose to go into that side of the Sonata. I mention it here because it bristles with proofs of what I have been trying to say above. It is probably one of the most difficult pianoforte works ever written, and a prolonged and anxious search for a few gleams of beauty or genuine simplicity has drawn blank. I resist the temptation to quote some of the uglier and more hopelessly difficult passages, and confine myself to three, wherein the composer finds the ten fingers too tame a medium for his message. On page 21 we have a good many bars of this sort of thing:



A foot-note tells us that these stacks of notes are played 'by using a strip of board 14 $\frac{3}{4}$ -in. long, and heavy enough to press the keys down without striking.' Whether the player or an assistant is to apply this piece of timber is not stated, but I do not see how the player is to manage it. As a rule the wood is placed on the

black keys only, but on one occasion it comes down good and hard on sixteen white ones, thus



Now, of what use is this puerile device? I can hear someone ask, 'Why use wood? What is the matter with a good leg-of-mutton fist?' Mr. Ives gives the answer. 'Nothing,' he says, in effect: 'the fist is all right'; and sure enough, on pages 40 and 41 he gives it a show. He begins by writing bunches of semiquavers for the right hand against a running bass, telling the player that the bunches are best managed by 'using the palm of the hand or the clenched fist.' A couple of lines later he calls on both fists, thus:



The sustaining pedal is kept down while about fifty of these stout blows are struck, and the passage is marked *fff*. Leaving the reader to supply the necessary comments on this music, I add that, the seventy pages of the Sonata being ended, the composer tacks on about three thousand words of epilogue as per this sample:

Beauty, in its common conception, has nothing to do with it [substance], unless it be granted that its outward aspect, or the expression between sensuous beauty and spiritual beauty, can be always and distinctly known, which it cannot, as the art of music is still in its infancy. However, it cannot justly be said that anything that has to do with art has nothing to do with beauty in any degree—that is, whether beauty is

there  
idea  
was  
and  
beaut  
we ar  
would

This  
have I  
Chusa  
thinker  
style.  
remem  
Pogram  
thus:

To  
a thir  
we ca  
impre  
at all  
Pogra  
thus:  
a thir  
we ca  
impre  
at all  
Pogra  
thus:  
a thir  
we ca  
impre  
at all  
Pogra  
thus:

You  
presen  
elsewh  
the sch  
quarter  
obsole  
there t  
music i  
when h

Som  
over-us  
are los  
When  
anybod  
time v  
indiffer  
to-day  
of goo  
In fact  
the ma  
mighty  
musica  
and an  
enough  
rig-out

One  
music  
pieces  
Robert  
not exp  
piece a  
retard  
And an  
adds A  
called  
a page  
commen  
that I f

A so  
sugges  
lake in  
hears t

there or not, it has something to do with it. A casual idea of it, a kind of first necessary-physical impression, was what we had in mind . . . we like the beautiful and don't like the ugly: therefore, what we like is beautiful and what we don't like is ugly—and hence we are glad the beautiful is not ugly, for if it were we would like something we don't like.

This sort of thing seems oddly familiar. Where have I met with it before? I take down *Martin Chuzzlewit*, and find another great American thinker talking in pretty much the same lucid style. Miss Codger, you will (or should) remember, on being presented to Mr. Elijah Pogram by Mrs. Hominy, improved the occasion thus:

To be presented to a Pogram by a Hominy, indeed, a thrilling moment is it in its impressiveness on what we call our feelings. But why we call them so, or why impressed they are, or if impressed they are at all, or if at all we are, or if there really is, oh gasping one! a Pogram or a Hominy, or any active principle to which we give those titles, is a topic, Spirit searching, light abandoned, much too vast to enter on, at this unlooked-for crisis.

You observe Mr. Ives's opinion that music is at present in its infancy. He develops the idea elsewhere, speaking hopefully of the time 'when the school children will whistle popular tunes in quarter-tones, when the diatonic scale will be as obsolete as the pentatonic is now.' May I *not* be there to hear! And if this Sonata is a specimen of music in its infancy, what will Mr. Ives produce when he has a really grown up art to toy with?

Something was said above about the modern over-use of expression marks. Undoubtedly they are losing their point through being over-done. When everybody is somebody then nobody is anybody, and when a composer is at us all the time with fussy directions he soon leaves us indifferent. Bach used one mark where a composer to-day uses a hundred, yet, given a performer of good average ability, the result is the same. In fact, the mark in music has depreciated like the mark in finance. With us, a big bagful goes a mighty little way, whereas Bach made a few musical marks suffice for a lengthy masterpiece, and another half-dozen of the money kind was enough to provide young Friedemann with a new rig-out of clothes, boots included.

One of the most absurd examples of overmarked music lies before me in the shape of a set of nine pieces for pianoforte, called *A Bermuda Suite*, by Robert Huntington Terry. Mr. Terry is nothing if not explicit. It is not enough to mark the close of a piece *rall.* or *morendo*. He must needs write, *retard here softly and holding back reluctantly*. And an *8va* mark may be misunderstood, so he adds *Play this an octave higher*. In the piece called 'Crystal Cave' he spreads himself, and for a page and a half keeps up a running directorial comment placed between the staves in such a way that I found myself beginning to sing it:

A sound of distant bells and tones of an organ as suggested by huge stalactites. *ff.* The subterranean lake impresses one of its marvellous beauty, and one hears the dripping of water from the stalactites. Mark

the theme very broadly; but the staccato notes without regarding the time; here and there, increasing in tone, then decrease again.

Despite the shaky English, this seems to make things clear, doesn't it? But the composer's motto is 'Safety first,' so he adds a foot-note:

The notes above the theme must be played very lightly and softly, *rubato* time, to represent water dripping into a lake, almost suggesting a perfect melody, not in strict time.

Not a doubt of it; Mr. Terry wants those little notes at the top to be played quietly and in free time like little drops of water falling from the whatnots. I may add that the theme for which such breadth is demanded is a poor affair of less interest than a vesper hymn. There is nothing surprising in this. Good wine needs no bush, and fine music can dispense with trimmings. If a theme has character of any kind we shall be aware of it. Quality is like murder—it will out.

Finally, has it ever struck you that our present system of notation, full of absurdities though it be, can and does present us with pages that are a real joy to the eye as well as to the ear? This is especially the case when a gracefully undulating figure is used persistently. Some of the Preludes in the '48' are delightful to look at, *e.g.*, the C major and C sharp major in Book I., and the C sharp major in Book II. Take up almost any volume of Chopin and you will find pages of beautiful design, *e.g.*, the F sharp minor Prelude, the spreading figure in the L.-H. part of the B flat Prelude, the Berceuse (when not too closely engraved), the F major and C minor Studies, &c., &c. And even when there is no regular pattern, the delicate arabesques in little notes add a fine and dainty touch. Most of the scintillating decorative passages in Tchaikovsky's orchestral scores look as good as they sound. The *Nutcracker* Suite is specially good—look at the Arab and Chinese dances, the Dragon-fly, and (above all) the middle section of the Mirlitons dance. There is a section of Beethoven's ninth Symphony that always calls for a second glance—the last twenty bars of the first movement, where the octave leaps of the strings and the rhythmic figure of the wind make a handsome pattern.

And we may forgive Stravinsky many of his sounds for this pretty design in crotchets, from the 'Danse du Diable' in *L'Histoire du Soldat*:



Don't remind me that music is for the ear, not for the eye! Without forgetting that, we may enjoy the comely page when we meet it. I sometimes think that the objection many musicians have to Tonic Sol-fa notation is subconsciously caused by its dull appearance. There is everything else to be said for it. It is practical, easy, and inexpensive to produce—three points in which it

has the staff notation badly beaten. But it is fatally new. It is a made system, like shorthand. Tonic Sol-fa has no past; whereas the staff was evolved. Like Topsy, it grew. Look with a seeing eye at a page of the old notation and you get a good glimpse of the history of the art, and wherever there is history there is poetry. One is not merely fanciful in saying that however beautiful a piece of music is to the ear it is not without its appeal to the eye as well. The listener may think he has got out of a work all the enjoyment there is in it. But we who play and sing know better. We read from a set of symbols that is the growth of centuries, and the only set of signs that is understood by educated folk in every civilised country. In the inexhaustible combinations and undulations of these signs is a beauty that is purely on paper. What other printed page so well bears looking at apart from its meaning?

### RHEINBERGER'S ORGAN SONATAS

BY HARVEY GRACE

[For a general discussion of Rheinberger as organ composer, the reader is referred to the *Musical Times* of November and December, 1919.]

NO. 1, IN C MINOR, OP. 27 (1868)

*Präludium; Andante; Finale (Fugue)*

We may say of this work that it suffers from the excellence of its successors. Had Rheinberger's first Sonata been also his last it would have been highly esteemed, if only for its vigorous and scholarly fugue. But the remaining nineteen Sonatas contain so many splendid movements that the brief and less appealing first is cold-shouldered. More than most of its companions, too, it suffers, in its original edition, from bad laying-out, and from absence of phrasing and registration marks. These defects are happily overcome in the admirable edition of John E. West, recently published by Novello; the difficult passages are now comfortable, and the interest and effect of the music doubled by the suggestions as to performance.

The first movement (*Präludium*) leads off with a strong hint of Bach. Rheinberger must have had the 'Wedge' Prelude at the back of his mind when he wrote the main theme and its continuation:



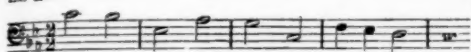
And perhaps the effective close capping on page 4 owes something to the closing variations of Bach's *Passacaglia*. These Bach echoes are worth pointing out because we meet with no further examples in the Sonatas. Nothing shows Rheinberger's pronounced individuality more strikingly than the fact of his being able to write so much serious organ music (and, above all, so many fine fugues) without betraying more than this early hint of the influence of Bach, so far as the letter is concerned. The weakness of the great bulk of post-Bach German organ music is due to the facile adoption of the Bach letter by composers who had little of the Bach spirit. More than any other German organ composer (not excepting Mendelssohn) Rheinberger shows hardly a sign of the influence of Bach in regard to actual material, yet no other German organ writer (not even Mendelssohn) shows more of the Bach spirit and feeling for the organ. The test is an easy one: All but a very few works of both Bach and Rheinberger may be played with enjoyment on a small two-manual, and a good many of them on a one-manual. Much as we may delight in the immense and varied resources of the modern organ, it is well to remember that the two characteristics the instrument shares with no other medium are the diapason tone and the capacity for unlimited *sostenuto*. This being so, the purest organ music must be that which demands little more than these prime qualities. This by the way; the point may be developed later. The *Präludium* is a modest affair of four pages—just a good vigorous piece of the postlude type. The slow movement is a placid two-page *Andante* of no great moment. Rheinberger had yet to go some way before beginning the long series of slow movements that, in their expressive quality and harmonic warmth, were something new in organ music. This *Andante* contains an oversight of the kind we meet so often later on: the second section begins with the main theme played by the L.-H. on the Great, against a quieter theme on the Swell. But at the ninth bar the principal subject is transferred to the Swell, and the Great has a few filling-in notes. Obviously, both hands should be on the second manual, which should be strengthened slightly at this point. The movement closes—or rather, half-closes—in the dominant, in order to lead into the Fugue. Played alone it makes a good involuntary, and when so used it should stop at the tonic cadence twelve bars from the end, with a *rallentando*, and a pause on the tonic chord.

The Fugue is a double one of the type in which two subjects are exposed separately and afterwards used in combination. Rheinberger introduces the second subject with an accompanying part, and wisely discards the tedious old method of showing the combination of the two subjects in a separate exposition. Here again he seems to be influenced by Bach, whose Fugue in F major is apparently the only classical double fugue built on this interesting and time-saving plan. The first subject is of the



weighty, compact type that served Bach so well on many occasions:

Ex. 2.



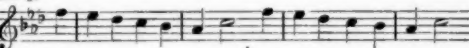
Its possibilities in the way of *stretto* are apparent at a glance, and Rheinberger makes fine use of them. Dr. G. J. Bennett, in his admirable lecture on these works, points out that owing to the entries of the subject occurring at intervals of four-and-a-half bars, the opening section of this Fugue is practically in 3-2 time, though barred 4-4 *Alla breve*. The shape of the subject helps this triple-time effect, suggesting a three-bar phrase of 3-2, 3-2, 2-2 time. The effect is good; there is solidity without the squareness that the appearance of the subject suggests. The observant player will notice a link with the first movement: the opening five notes of the second subject recall the little figure played by the left hand crossing over the right on one or two occasions in the *Präludium*. The figure is so prominent in both cases that something more than mere accident is suggested. It may be taken as a forecast of Rheinberger's later habit of thematically linking up his first and last movements. Mention was made above of the *stretto* possibilities of the first subject of this Fugue. The composer makes a good deal of them without becoming pedantic. The *stretti* will repay examination—in fact it is impossible to play or register the work properly without such examination, especially by users of the German edition, in which some of the points might escape notice owing to the absence of phrasing and other marks. We have a glimpse of the mature Rheinberger in the treatment of the subject augmented in the pedal on page 11, where the right hand has a rising sequence that soars out tellingly, and again in the passage immediately following, with the augmented subject, now in the treble, against a pedal part that hits out sequentially a four-note phrase in minims derived from the subject. In fact the Fugue is full of more good things than can be written of here; only careful study will show them all. The close is finely led up to by right-hand chords, suggestive of the subject, against a descending quaver passage based on the opening figure of the second subject. This passage may well be rushed slightly, with a slowing-up just before the pause. The actual ending is a happy stroke. Instead of the conventional string of tonic and subdominant chords over a tonic pedal we have the subject slightly changed into two broad chorale-like phrases massively harmonized. As to pace: the energetic character of the Fugue calls for at least the  $\text{♩} = 66$  suggested by the composer. The registration is less easily settled. In the German edition the opening is marked *Volles werk*, and there is no other indication save a solitary call for the pedal reed. This treatment is of course far too heavy, and quite unsuitable to a good deal of the material of the middle portion. Mr. West's scheme is a good one, effective, and comfortably managed on the average organ. It is a pity that copyright prevents the same practical hand from editing all the Sonatas for English players. Two misprints in the Novello edition should be pointed out, as, though small, they are not of the obvious type that corrects itself: on page 10, line 2, bar 1, the sixth quaver in the right-hand part should be C, not A flat; and on page 12, line 3, bar 6, the natural sign should be printed before the third A, instead of the second.

This Sonata, with the *Andante* omitted, may be played as a Prelude and Fugue, in which case the Fugue should not be registered *ff* at the start. Or, if a loud voluntary with a quiet opening be required, the *Andante* and Fugue make a good pair. In any case, this admirable Fugue, played with the right energy, will find plenty of admirers.

NO. 2, FANTASIA-SONATA IN A FLAT, OP. 65 (1871)  
*Grave-Allegro; Adagio espressivo; Finale (Fugue)*

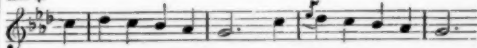
The second Sonata shows a great advance on the first in every way, and above all in the matter of proportion. In No. 1 the Fugue swamped its companion movements; in No. 2 the first movement is a well-developed example in sonata-form, and the second a highly expressive *Adagio* of just the right length. Rheinberger makes no use of chorales in his sonatas, but at times he writes subjects and phrases that suggest chorale influence. This Sonata opens with a fine, broad phrase of a hymn-like character, *Grave*. It is delivered five times, with varied harmony, after which a cadenza-like passage leads into an *Allegro* largely based on the theme, now in minims of slightly less value than the preceding crotchets. The contrapuntal treatment is delightfully free and unconventional. It is all very much to the point, too. Notice, for example, how the phrase:

Ex. 3.



beginning at bar sixteen of the *Allegro*, after being delivered twice in the treble, is taken over by the tenor; and how the pedals, after lying low with a string of plain minims, suddenly take a hand in the discussion by rolling out the little run-down of six quavers. At the end of the next page we have a full blown imitation of a chorale. This is usually regarded as the second subject, but, as it is not developed or treated in any way, and as its reappearance at the end of the movement is confined to a three-fold use of its opening phrase, it is clearly no more than an episode. Moreover, Rheinberger would hardly make the mistake of writing a second subject in exactly the same style and note-values as the first. The movement is so largely concerned with the motto theme and its derivatives as to suggest a modification of the variation form. There is no real second subject. The attractive little Beethovenish theme:

Ex. 4.



has much of the effect of a second subject, but it is obviously derived from Ex. 3 quoted above, and the suspensions which grow out of it (and of which so much effective use is made later) have their origin in the closing bars of page 4. The treatment of the motto theme shows great resource. Especially fine and uplifting is the way it soars up three times on page 7, beginning thus:

Ex. 5.



Here is proof that a rosalia need not be trite or mechanical! Note, by the way, that the tenor makes use of Ex. 3. The enterprising alto part is worth attention. Twice it reflects the alto that begins in bar 6, line 2, of the preceding page, entering slightly after the theme instead of before it. At the third appearance of the motto theme, however, it begins with the usual syncopation, but strikes out a new line by giving us a canonic imitation of the motto in the octave below. Rheinberger rarely uses real double pedal. There are a few brief passages in this movement, and they add fine sonority. The manual work has some trying passages. Though there is rarely any difficulty of the *bravura* type in Rheinberger, only players with a big stretch and thoroughly good finger-technique in the matters of independence and part-playing can do his rapid movements justice.

The *Adagio espressivo* is a beautiful movement calling for few words. In one or two places it shows the composer's carelessness in the matter of laying out. The second statement of the main theme begins as a solo, but after a few bars the accompaniment gets far beyond the range of the left hand and encroaches on the solo manual with ugly effect. It is better to disregard the directions, and play the whole of this section on one manual. The close gives us some further wide stretches, but they may be managed by a little faking. A beautiful treatment of the theme is this, with the delicate syncopated counter-theme, especially in the soaring bars 5-7:



The left-hand part in this quotation gives a good idea of the manual grasp Rheinberger so often calls for. This *Adagio* is a perfect in-voluntary, warm and devotional, yet never sentimental.

The *Finale* is a Fugue, and a very unconventional specimen. The exposition over, Rheinberger draws a double-bar, changes the time-signature from 2-2 to 6-4, drops the Fugue, and begins an animated treatment of the motto theme from the opening movement, beginning with a slender manual texture, *mf*, and then suddenly bursting into this splendid version:



The fugue subject is gradually brought back, appearing in the left hand in 2-2 time against the crotchets in 6-4 in the right hand, and working up to a splendid climax in C major, in which key we come to a full close with a pause. The writing in this passage is very much off the beaten track. Note the disposition of the parts in the middle of page 14—two-part writing over a pedal-point with the left hand duplicating the right; see how a hackneyed diminished seventh cadence is made alive and kicking by being flung up at the top of the manual, with a shrill false relation, and with the pedal held back for the resolution, at which point it comes down with tremendous emphasis on the bottom C; and the way this chord of C major is played with for ten bars before it subsides on to the lowest octave of the manual, minus the third. The dramatic effect is emphasised by the quotation from the *Adagio* which follows (and which should be omitted when the Fugue is played as a separate movement). This Beethovenish touch over, the Fugue is resumed, plunging at once into a four-part *stretto*, after which we have the peroration, beginning with the pedal delivering the subject in augmentation under rich harmonies, and ending with a statement of the motto theme in big chords over moving sixths. In its blend of vigour, contrast, skill, and feeling—almost passion—this Fugue is an earnest of what Rheinberger was to accomplish in the remaining Sonatas, no fewer than fifteen of which contain a fugue—a set that Dr. Bennett truly describes as the finest since Bach.

The registration of this Sonata presents no difficulties; a plain scheme is all that is called for. The music is full of interest, and tells its tale best when played with good technique and rhythmic vigour,

plus a  
of the  
compa  
played  
finer co

'Why  
about t  
ideas r  
view th  
should  
with, p  
brooks  
playing  
it in th  
undilut  
that it c  
the wor  
regard  
and 12-  
with tri  
is the st  
is anyth  
three-pa  
consists  
mood, v  
(or anyt  
the cour  
be due t  
an eccle  
Tone m  
some Pa  
Church  
'The Lo  
any cas  
energy  
possibil  
really n  
*fortissim*  
*forte* for  
where t  
building  
usual in  
the cont

The  
the slow  
cannot b  
from the  
of G mi  
to the F  
Prelude,

Some  
the 'Gre  
us who  
is as go  
perhaps  
less brill  
Rheinbe  
spared t  
near to b  
enterpris  
of sonata  
by a free  
of the e  
Note, a  
composi  
manual  
incisive

plus a few judicious changes. It has long been one of the most popular of organ sonatas. One's only complaint on this score is that the work is overplayed at the expense of some of its later and even finer companions.

NO. 3, PASTORAL SONATA, OP. 88 (1874)

*Pastorale; Intermezzo; Fugue*

'Why Pastoral?' The question so often asked about this Sonata shows how stereotyped are our ideas regarding the form. It seems to be the general view that in order to play the game, a Pastoral should be in A major, in 6-8 time, quiet and tuney, with, possibly, a storm, or some reference either to brooks or birds. But there is more than one way of playing a game, and Rheinberger in this Sonata plays it in the simplest way by expressing a mood of undiluted joy. (The *Intermezzo* is so insignificant that it does not affect our impression of the mood of the work as a whole.) It passes muster, too, in regard to both key and time—frank, bright, G major, and 12-8 for the first movement (though noted as 4-4 with triplet quavers) and 6-8 for the *Finale*. The *ff* is the stumbling-block. But the music though loud is anything but heavy. The first movement is in three-part harmony save for a few bars; much of it consists of two parts over a pedal point. And, for mood, what could be more expressive of Beethoven's (or anybody else's) 'cheerful feelings on arriving in the country'? The use of the eighth Psalm Tone may be due to Rheinberger's desire to give the movement an ecclesiastical touch. Or (more likely still) the Tone may have been associated in his mind with some Psalm of a pastoral nature. (In most Anglican Churches where plainsong is used to-day the Psalm 'The Lord is my Shepherd' is used to this tone.) In any case, there can be no disputing the buoyant energy of the music—an object-lesson on the possibilities of three-part harmony. The power really matters little. The movement being short, *fortissimo* throughout is effective, but perhaps a *forte* for the first half, with an increase at the point where the Psalm Tone sails out at the top, and a building up to full organ at the end, is better. As usual in Rheinberger's quick movements, however, the continuity matters most of all.

The *Intermezzo* is the least satisfactory of all the slow movements and may well be omitted. It cannot be played alone, as its second half gets away from the tonic and stays away, ending in the dominant of G minor. It is not necessary as an introduction to the Fugue; the first movement makes the better Prelude, if Prelude be wanted.

Some good judges have bracketed the Fugue with the 'Great' G minor of Bach, and probably most of us who play it will agree that for once in a way Jack is as good as his master. Rheinberger's subject is perhaps even better than Bach's, and the treatment no less brilliant and resourceful. Moreover, the form of Rheinberger's work makes for variety, and we are spared the long stretches of two-part writing that come near to blemishing the G minor. Rheinberger, always enterprising in his construction, here makes a fine blend of sonata form and fugue. The exposition is followed by a free episode which carries on the life and mood of the exposition though dropping the fugal idiom. Note, as a small but important practical point in composition, how the lessened animation of the manual part in this episode is compensated by the incisive drum-like pedal, which continues its dropping

octaves until the manual part begins to deal with the lively second half of the fugue subject, at which point, its job done, it settles down on the bottom D. This section closes with a neat canonic treatment of the subject. The Psalm Tone then comes on in true sonata second-subject style. Ought the pace to remain the same? The unwarrantable quickening up of slow passages is so common a fault that one hesitates to suggest anything of the kind. Nevertheless, I believe that had Rheinberger been more thorough in his indications as to performance, he would have written here *Un poco più mosso*. Without some such quickening there seems to be too big a drop in the pace—from semiquaver movement to dotted crotchets. A slight *rallentando* at the resumption of the Fugue on page 12 is so natural that the return to the right pace is easily made. The section which follows corresponds to the working-out portion of a sonata movement. The fugue subject receives somewhat chromatic treatment, the canonic imitation is developed, and some lovely smooth-running counterpoint (balm to the ear, given mellow diapasons) leads into a return of the Psalm Tone, now in the tonic as per text-book. It is delivered once, against a single wide-ranging part in semiquavers; we see the point of this slender treatment when the pedals suddenly burst into the fugue subject *ff*, accompanied by the first half of the Psalm Tone in big chords. Rheinberger drops the Tone at this stage and goes on developing the fugue subject in both manuals and pedals. What fine, riotous pedalling we have here! There are few pages in all organ music that yield more sheer physical pleasure to the player. Even so does the cricketer feel when a half-volley reaches the meaty part of the bat! And not the least surprising point is the fact of the subject making so good a bass. One would have thought that the numerous accented auxiliary notes would have been against it:

Ex. 8.

At this point most composers would have felt justified in easing up, but not so Rheinberger. Reaching a full close in the tonic he lets the bass sit there while the manuals take over the fugue subject and work up to the top of the keyboard with canonic treatment of its second half at the distance of a quaver. The pedals are then 'released' (the jargon of the cinema just suits this case) for a couple of gambo's before settling down to a dominant pedal delivered in octave drops *quasi timpani* under a brilliant manual passage that ends in a triple shake. By way of *Coda* the episode of page 10 is brought on (now of course in the tonic), and a resounding plagal cadence closes a truly splendid movement.

The registration needs are simple, and so obvious that there is no need to discuss them. The music can be made effective on practically anything in the shape of an organ. Almost everything depends on the player, very little on the organ builder. A fine instrument is desirable, of course, but not necessary. I once heard a spirited performance of this Fugue on a small organ in a village church, and even the protesting rattle of the tired and aged tracker action could not prevent me from enjoying it down to the last semiquaver. Disparity between music and medium matters little when the balance is on the right side, as it was in this case. Generally it is on the wrong side. Mean music played on a fine organ brings the instrument down to its own low level, whereas a poor organ, provided it be free from serious mechanical trouble, sounds a good bit above itself when engaged with such sterling stuff as this Fugue.

NO. 4, IN A MINOR, OP. 98 (1876)

*Tempo moderato: Intermezzo; Fuga cromatica*

Though it nowhere reaches the level of the *Fantasia* Sonata or the Fugue of the *Pastoral*, the fourth Sonata is an excellent work that deserves to be better known than appears to be the case. The first movement is easily the best. Its main theme is a broad, serious tune, plainly harmonized:

Ex. 9. *Tempo moderato. (♩ = 80.)*



After twenty bars of this, contrast is provided by a secondary theme in dotted note rhythm over a continuous semiquaver left-hand part. (Observe that in bar 6, line 2, page 3, the tie at the top is attached to the wrong note. The context shows it to belong to the E. The G in the treble should be detached and repeated like the F in the next bar.) A bridge-passage that owes something to Beethoven leads to the second subject proper—the Psalm Tone known as 'Peregrinus,' in the metrical form used by Bach in two of his Chorale Preludes. Like Bach, Rheinberger treats the Tone as if it were in the modern minor key: the beauty of modal harmony had long since been lost sight of, and was not yet rediscovered. The Tone is worked fluently for a while through a wide circle of keys, during three pages, with one brief reference to the opening theme. The recapitulation follows in regular style—a brief version of the main theme followed by 'Peregrinus,' now in the tonic. The *Coda* consists of the Psalm Tone delivered in augmented form as a treble, while the under parts discuss the first two bars of the opening theme—a fine ending. This movement makes an admirable voluntary for an occasion when something serious and rather long is in place. It is fairly difficult, the trouble lying almost entirely in the manual work, and the registration consists merely of alternations of varying degrees of power. There is no soloing. A small link between this movement and the final fugue appears on the first page in the shape of a part of the chromatic scale.

The Intermezzo is a great improvement on that of the preceding Sonata. It has a good deal in common with the Idyll of the eighteenth Sonata. Both are in F, in 3-8 time, and both have a simple pastoral theme with a more energetic middle section in the relative minor. The movement under notice, though of no great originality, has some charming and characteristic moments, and is well worth playing.

Why did a composer so fertile in the invention of good subjects stoop to that last infirmity of the pedagogic mind and write a fugue on the chromatic scale? I believe that this Fugue has been responsible for a good deal of the neglect of the Sonata. Yet it is a good Fugue; one would find it hard to name a better treatment of its threadbare text. Is it too far-fetched to suggest that here, as in the *Pastoral* Sonata, Rheinberger was influenced by some associations with the Psalm Tone? 'Tonus Peregrinus' has of old been connected with the wanderings of the Israelites, and the chromatic scale has for centuries been the medium for describing darkness, wandering, and trouble generally. The triumphant delivery of the Tone at the end seems to point to some such programmatic basis. Rheinberger makes as if to end with a statement of the main theme of the first movement. The tacking on of the Psalm Tone gives the Fugue two *Codas*—an unusual step than is most easily explained by some such slight programme as I have suggested.

This chromatic Fugue leaves its competitors far behind, partly because the treatment shows an unusual amount of resource, and even more because the composer wisely dilutes the chromaticism by liberal episodes of a tuneful and diatonic character. The harmony throughout has little of the crabbed quality we expect to find. The three episodes are built on material that makes its appearance in the last line of page 15—a broad tune in the treble and a bar-long quaver figure that serves as accompaniment. The best of the episodes is the second, in which only



the quaver figure is used, the imitation being very close:



and so on for four bars more.

The Fugue is the least difficult of the seventeen Sonata Fugues. The player gives out its crawling, hoary subject with qualms, thinking of the devastating use made of it by the world's most conscientious organ composers, from Sweelinck to Rink; but, the plunge taken, he finds the work surprisingly effective, played with vigour and at a somewhat quicker pace than the ♩ = 88 suggested by the composer.

(To be continued.)

[Will Mr. E. H. Woodcock, the writer of a letter on 'Rheinberger's Organ Sonatas' in the August *Musical Times*, kindly send his address? Some letters await him at our office.]

## NEW LIGHT ON EARLY TUDOR COMPOSERS

By W. H. GRATTAN FLOOD

XXVIII.—JOHN GWYNNETH, Mus. Doc.

Regarding this distinguished Tudor composer the biographical data is very scant. Even Davey, in the new edition of his *History of English Music* (1921), thus dismisses him:

Gwynneth, a secular priest, was presented to a London vicarage—St. Peter's, Cheap—in 1543; he resigned in the reign of Mary, when he published tracts against the Protestants. His only known work is the song in Wynkyn de Worde's book.

He adds that Gwynneth 'was licensed to proceed Mus. Doc., Oxon., in 1531,' and quotes Anthony à Wood's remarks.

Considering that Gwynneth is included in Anthony à Wood's list of famous Oxford composers, as well as in Morley's oft-quoted list, and that he is mentioned by Dr. Burney, it is strange that his biography has never been adequately explored by English musicologists. The inclusion of his song, *My love mourneth*, for four voices, in Wynkyn de Worde's printed Song-Book, dated October 10, 1530, is ample proof of his reputation as a composer at that date.

From the *Register of the University of Oxford* we learn that John Gwynneth, on supplicating for the degree of Mus. D., on December 9, 1531, set forth that he

... had composed all the Responses for the year, *in cantis crispis aut fractis, ut aiunt*, and many Masses, including three Masses of 5 parts, and five Masses of 4 parts, as well as Hymns, Antiphons, &c.

Evidently his abilities must have been recognised, for we read that he was licensed to graduate as Doctor of Music on payment of a fee of 20d. (*Oxford Register*, i., 167).

John Gwynneth was born *circa* 1498, and was an exhibitor of Oxford. In 1527 he was an acolyte, and, in 1530, was presented to the Rectory of the Free Chapel of Stokesbury (Northampton). A few years later he indulged in controversial matters of religion, and, in 1536, he published the first part of his treatise against Frith's book—that is, the Book against the Sacraments, denying Transubstantiation, written by John Frith, who was executed for heresy, under Henry VIII., on July 4, 1533, together with Andrew Hewet, a tailor's apprentice (*Gairdner's Lollardy and the Reformation*, i., 415). Contrary to the general view, it is well to note that Frith was given every opportunity to recant, but refused, even at the request of Cranmer.

On September 1, 1534, John Gwynneth, clerk, was presented to a collegiate church in the diocese of Bath and Wells (*Cal. Lett. Hen. VIII.*, vol. viii.). Two years later, on August 20, 1536, the name of John Gwynneth, chaplain, appears in certain depositions against Dom. Wm. Ashwell (*ibid.*, vol. xi.). About this time he composed some Motets, now in the Pepysian Library, Magdalene College, Cambridge.

From official records it appears that on October 22, 1537, John Gwynneth, Mus. D., was presented to the Provostship of Clynnog Vaur, diocese of Bangor, *vice* William Glynne, deceased. Further preferment, however, awaited him, as on September 19, 1543, he was appointed Rector of St. Peter's, Cheapside; but a difficulty arose, as the versatile clerical musician was anxious to retain his post at Clynnog Vaur. In 1544 and 1545 litigation went on, and at length, on January 7, 1546, a friend of his at Court, Stephen Vaughan, suggested that

... as John Gwynneth had, after eight years' protracted suit, recovered the said Provostship of Clenok Vawre for the King, it might revert to the King as a chantry, and Gwynneth might be permitted to retain it.

In this letter it is stated that Gwynneth was also Vicar of Luton, and he was 'a brother to Vaughan's deceased wife,' and that his suit over the Provostship 'had cost him above 500 marks' (*Cal. Lett. Hen. VIII.*, vol. xxi.).

The next we hear of Gwynneth is in 1556, under Queen Mary, when he resigned his Rectory of St. Peter's, Cheapside (also known as West Cheap, or simply 'Cheap')—a stately church that disappeared in the Great Fire of London and was never rebuilt. Between the years 1543 and 1556 he had done much to keep up a good standard of music in his church, and had availed himself of the services of Father Howe to repair the 'organs' and 'regals,' as well as paying him his fee for 'keeping the organs' (*Churchwardens' Accounts*, ed. by Rev. W. Sparrow Simpson, 1868).

Gwynneth lived for some years after his resignation, as he was certainly alive in 1561-62;

but doubtless he had to live in retirement owing to the change of religion, as he stood openly by the old faith. His niece, Jane Vaughan—daughter of Cuthbert Vaughan—married Thomas Wiseman, eldest son and heir of John Wiseman, of Felsted, and of Braddocks (Broad Oaks), Essex (died January 5, 1568). She was condemned, on July 3, 1598, to be pressed to death, for having harboured a Roman Catholic priest. Though reprieved by Queen Elizabeth, she yet had to remain in prison till 1603, when she was released. She died in 1610. Strange to say, Mrs. Wiseman's brother-in-law, Ralph Wiseman, was knighted in 1608, as was also her son, Sir William Wiseman. Lady readers may be interested to learn that this Jane Vaughan, 'of an ancient and noble family in Wales, had been sought in marriage by thirty suitors,' but preferred Thomas Wiseman. In her house she kept John Bolt, *alias* Johnson, who had been a Court musician and in favour with Queen Elizabeth (see his memoir in *Grove's Dictionary of Music*), and whose life was spared owing to the influence of Penelope Lady Rich in 1594.

From the *Chronicle of St. Monica's, Louvain* (edited by Dom. A. Hamilton, O.S.B., 1904), we learn that John Gwynneth had suffered imprisonment in the first years of Elizabeth's reign, and he it was who arranged the marriage of his niece, Jane Vaughan, to Thomas Wiseman. Here is the quaint narrative:

Her uncle by the mother's side, named Mr. Gwynneth, who was a priest and had been rector of a parish church in London in Catholic times, could not assist her in all so well as he desired, being a long time kept in prison when heresy came in. But at length getting freedom (*circa* 1501-62) he was desirous to match this his niece worthily, and as should be best for her soul's good. Whereupon, one day he met with Mr. Wiseman, a young gentleman of the Inns of Court, and liked him so well that, upon the proposition of one in the company, he became content to marry his niece with him, and brought him unto her, persuading her, if she could like him, to take him for her husband. But she was ever very backward in that matter, insomuch that having no less than thirty suitors, some whereof had seven years sought her goodwill, yet she could not settle her love upon any. But now it was God's Will that she should yield herein to her uncle, and so was married to Mr. Wiseman, who brought her home to his house in Essex, when she found both father and mother-in-law and a household of brothers and sisters.

As the marriage of Gwynneth's niece took place in 1561-62, we must assume (from the *Chronicle*) that the priest-composer was alive at that date, but he probably died soon after. His fame mainly rests on the printed part-song of 1530, for which he supplied words as well as music, but he is also included in Morley's list of distinguished Old English composers, in his *Plaine and Easie Introduction to Practical Musicke* (1597), where his name appears as 'Jo. Guinneth.' His creative period as a musician may safely be dated as between the years 1525 and 1555.

The Novello Choir resumes work on Tuesday, September 18, at 6.45, in the Novello Hall, 160, Wardour Street, (entrance in Little Chapel Street). There are vacancies for a few voices in each part. The first concert is fixed for Thursday, December 13, at 8, at Bishopsgate Institute, when the chief works will be Bach's *My spirit was in heaviness* and Holst's new Concerto for flute and oboe, with string orchestra. The Secretary is Mr. H. A. Griffith, Novello Works, Hollen Street, W.1.

Mr. Harold William Rhodes has been awarded the degree of Mus. Doc. at London University.

## The Musician's Bookshelf

*Encyclopédie Musicale et Dictionnaire du Conservatoire.* Vols. i.-v.

[Paris: Delagrave.]

It is the common—and almost inevitable—defect of cyclopedias and dictionaries towards the making of which many writers contribute, that they do not uniformly maintain the standard of excellence set by the best articles they contain. The defect is as patent in *Grove* as it is in other less satisfactory works of the same order. One-man dictionaries, such as Riemann's, have other defects, one of which is that they may eventually stand as the embodiment of their author's views, merits, and shortcomings rather than as trustworthy and comprehensive works of reference. Riemann's is an excellent case in point.

The *Encyclopédie Musicale*, in course of publication by Delagrave, affords the plainest possible illustration of the drawbacks inherent in the former type. It contains an enormous quantity of valuable matter, and an amount of utterly worthless stuff.

The five volumes now available, which constitute the historical part of the *Encyclopédie* proper (a second part, bearing the general title *Partie Esthétique*, is forthcoming, and the Dictionary proper will follow), consist of separate essays and treatises on various subjects by different authors. The first is entitled 'The Ancient Times and the Middle Ages'; the following four cover the history of music from the Middle Ages to the close of the 19th century or thereabouts, the main divisions being according to countries, and the subsidiary divisions according to the need of the moment.

How the plan works in practice is shown by a description of the section (in vol. iii.) devoted to Great Britain. This is comparatively brief, consisting of fifty pages, against nearly five hundred for Spain and eighty-four for Portugal. It begins with a paper entitled 'The Ancient Times,' contributed by Camille Le Senne, which commences by speaking of Aneurin and Bede, but eventually tells us things about Sullivan, Miss Fanny Davies, and Houston Stewart Chamberlain. Then comes a paper on 'English Opera in the 17th Century,' by Romain Rolland (which is naturally excellent), and another on modern British music by Charles MacLean. It was found necessary to eke out this section with a special paper on Handel, by F. Raugel, which appears as an appendix to the fifth volume.

It would hardly be fair to dwell upon the shortcomings of these five volumes, and not correspondingly to praise all that is good in them. But adequately to praise is almost impossible for one reviewer, except in a very general way. Whether the volumes are considered as what they purport to be, viz., the historical part of an encyclopædia, or as what they really are, viz., an extensive but by no means complete collection of miscellaneous essays—some exhaustive, some deficient—the verdict will not vary much in the main. Where we find subjects dealt with by well-known experts such as (from the second volume onwards) Gasparini, Chilesotti, Pirro, Rolland, Brenet, Quittard, Expert, De la Laurencie, Mitjana, to give only these few names, we get all that we can wish for. Elsewhere, we find very useful contributions by writers not quite so well known or equally experienced. But much space is taken up by amateurish contributors, some of whom seem to have barely read up subjects before compiling their

notices, and by stuff which is altogether out of place: e.g., the lengthy analyses of the 'stories' of operas by Massenet and others in Le Senne's contribution on contemporary French music—a contribution in which César Franck's name does not appear (he is mentioned, after a fashion, in the Belgian section), and practically nothing is said about any composer from the musical point of view.

The first volume, and the sections devoted to exotic music in the fifth volume, deserve special mention, because they are not only thorough, but contain a wealth of new material and views. Here the reviewer's difficulties begin. Each of these chapters should be treated as a separate book, and noticed by a specialist no less competent than he who wrote it.

The essays on Egyptian music, by V. Loret; Assyrian music, by Virolleaud and Pélagaud; Hebrew music, by Great Rabbi A. Cohen; Chinese and Japanese music, by Courant; Indian music, by Grosset; Greek music, by Emmanuel; and early European music, by Gastoué, make attractive and instructive reading. There, as in the greater part of the second volume (Italy and Germany), part of the third (France, Belgium, Great Britain), the whole of the fourth (Italy and Spain), and a considerable part of the fifth (Northern and Eastern Europe, by various authors; Arab music, by Rouanet; Turkish music, by R. Yekta Bey; Persian music, by Huart; Tibetan music, by A. H. Francke; Burmese and Indo-Chinese music, by G. Knosp; East Indian, African, and American music, by various authors), we find a real wealth of food for thought and information—part of it quite new, and much of it for the first time accessible in methodical array. Generally speaking, it is the sections devoted to the least special and best-known topics that are most inadequate. Therefore the usefulness of the work as a whole greatly exceeds its shortcomings. It is entitled to a place in the libraries of students and music-lovers, even if some of its parts are to be left unread.

It is but fair to add that the present editor, Lionel de la Laurencie, is in no wise responsible for the defects of the work. In fact, while compelled to carry out the publication as primarily planned, he has done a good deal towards introducing improvements. And we may confidently expect that the second part will show more signs of his expert editorship.

M.-D. C.

*Aus meinem Leben.* By Felix Weingartner.

[Vienna: Litterarische Anstalt.]

Felix Weingartner has just published his reminiscences, which go down to April 16, 1891. It is a matter to be regretted that, though his reasons are obvious, he has refrained from carrying them further.

The description of his early life is very minute, and proceeds at a leisurely pace, so that it occupies no fewer than four hundred and sixty-seven closely-printed pages. The account of the various external influences which helped to mould his artistic personality is full of interest. Full of interest too are the financial details which are found throughout the book, and they cast a strong light on the economic conditions of music in Germany in the 'eighties of last century. It is instructive, and will surprise many people, to know that when Weingartner at the age of twenty-eight—at a time when his fame was already spreading over Europe—took the engagement as

conductor of the Opera at Berlin, his annual salary was only 9,000 marks—or £450 in those days. His experience up to that time had already been wide. He had worked in several of the principal German theatres, which were supposed to be the home of true art—as, for instance, Hamburg and Mannheim. But it will be seen that things were far from the best possible in the best possible world even there. Personal jealousies and a purely commercial way of looking at Art were rife everywhere. Both the advocates and the opponents of subsidised theatres will learn a great deal from these Memoirs.

This book will be a most valuable work of reference for anybody who may wish to write a history of opera in the latter part of the 19th century in Germany, and especially of the gradual development of the appreciation of Wagner. Many new stories are told about the personages who were prominent in this development.

Weingartner relates the hitherto unknown incident that at the last performance of *Parsifal* which Wagner ever heard, he had—unknown to the public—taken his seat at the conductor's desk just before the beginning of the last scene.

We also hear what is presumably the correct version of the story of Liszt's playing his *Faust* Symphony to Wagner. It is well-known that one of the principal themes of the Symphony is the same as one in the third Act of the *Valkyrie*. When Wagner heard it he said, 'I have stolen that from you'; to which Liszt replied, 'So much the better: now at last someone will hear it.'

It is very instructive to learn what an effect the death of Wagner had on the young musicians of the time at the Leipsic Conservatoire. The description of the scene when the death was announced during a rehearsal of the students' orchestra—when suddenly Reinecke, who was conducting, started playing the Funeral March from *Götterdämmerung*, and no one knew why—is striking.

The author records an interesting criticism of Liszt on modern German opera, when he asked whether young German composers thought love such a hideous thing, because they always wrote the worst discords in their love music.

A practical joke with which we are not unfamiliar, but which we are glad to meet again, is that of a performance of a concert of music for two pianofortes at Cassel, which Weingartner gave with the late Alfred Reisenauer. They put on the programme a 'newly-discovered' piece by Schubert, but really played the symphonic poem, *The Ideal*, of Liszt, which the critics loudly praised, having condemned without mercy a piece of Liszt which was on the programme.

The story of his relations with Bayreuth has been told by Weingartner elsewhere, but he adds here to what is already known. He shows what reasons he had for his well-known biting remark: 'That there are two members of the Wagner family, Cosima and Siegfried, who are apt to forget that there was a third Wagner called Richard.'

He relates a somewhat surprising detail of Wagner, who, on hearing a performance of *Tristan* conducted by Levi at Munich, after a long interval, suddenly called out, in the middle of the love duet, 'All this is too heavily scored, we must have those trombones out.'

Another saying of Wagner's is worth repeating. He once heard a conductor take *The Mastersingers* in a very heavy, serious way, and he said to him

'You have the *Andante* arm, *The Mastersingers* must not be conducted so; it is a comedy.'

The author writes in a graceful, easy style, and the whole book reveals the personality of an earnest worker inspired by highest ideals of art. A. K.

*The Arts in Greece.* By F. A. Wright.

[Longmans, Green & Co., 6s.]

Our concern here must be limited to the second of these three lengthy essays on Dance, Music, and Painting. Mr. Wright is very much at home with the music of ancient Greece, but he comes to grief when making analogies between it and modern music. In fact the word 'music' meant so much more and so very different a thing to the Greeks than it does to us that there seems to be little point in discussing it in relation to music as we know it now. The bracketing of Pindar, Æschylus, Sophocles, Euripides, and Aristophanes with Bach, Beethoven, Mendelssohn, Mozart, and Richard Strauss respectively is no happier than such alliances are wont to be. Mr. Wright's estimates of these composers appears to be that of convention and tradition. Not many people who really know much about Bach's music would call the composer 'somewhat austere, somewhat dry, somewhat lacking in variety,' or would think of Bach as 'an impersonal artist with a passion for perfection in form, and seldom obtruding his own emotions or feelings.' Was Beethoven 'cast in heroic mould'? Yes, according to the traditional picture of him as a Prometheus, with a touch of Ajax shaking his fist at the lightning; no, if we are to judge by recent biographical research. And he must be a rabid Beethovenite who would claim, as does Mr. Wright, that the *Waldstein* Sonata is 'music which seems to have fulfilled Aristotle's definition and reached the extreme limits which the stuff of which she is made allows.' 'Aristophanes is easily the cleverest man of his day, Strauss is perhaps the greatest intellect that we have now amongst us.' Mr. Wright is evidently unaware that the past few years have seen a bad slump in Strauss. To most of us the genius of a decade ago has shrunk to a mere well-exploited talent. The author holds purely instrumental music in low esteem. He says that the Greeks had few musical instruments merely because they did not want them. With them the voice was the best of all musical instruments, and they held that 'it is the function of imperfect mechanical devices of wood or metal to play a secondary and supporting rôle, not to take the chief part in music.' Again, 'in Greek music the lyre and flute alone are of importance, for they are the only Greek instruments fit for accompanying the voice, which is the true function of all instruments.' Here is another random statement: 'It is the hopeless character of their language which has undoubtedly driven the Germans to the practice of instrumental music. Bach, Mendelssohn, Beethoven, all wrote very little for the voice.' We wonder if Mr. Wright has ever looked at a list of Bach's works. Apparently Bach is for him, as for most English people a generation ago, a mere writer of instrumental Fugues. However, the main fault in this essay is the hopeless confusion that results from the attempt to show a relation between music as we understand the term to-day and the conglomeration of arts covered by the word in ancient Greece. The climax is reached when we are told that the only difference between the methods of Strauss in the

*Domestic Symphony* and those of Timotheus is that one works with notes, the other with words. The only difference, true—but one is enough when it is such as to make association and comparison ludicrous. Even so the only difference between chalk and cheese is that one is cheese and the other isn't. H. G.

*Catalogue of Music in the Library of Christ Church, Oxford, Part 2. MS. Works of Unknown Authorship. (i.) Vocal.* By G. E. P. Arkwright. [Oxford University Press, 21s.]

This valuable work of reference contains a thematic catalogue of all the anonymous vocal music in manuscript preserved in the Christ Church Library. An index in alphabetical order gives the works classified into secular and sacred sections, with English, French, Latin, and Italian words. This is followed by a thematic index—nearly two hundred large pages of music-type. Possessors of Part 1 will find here a considerable list of additions and corrections to that part.

#### REVIEWS IN BRIEF

*The Complete Book of the Great Musicians*, by Percy Scholes (Oxford University Press, 12s. 6d.), consists of three books bound up together. The separate volumes have already been reviewed in this journal, so there is little more to be done than to point out the advantage of having them under one cover. Nothing could be better for providing bases for lessons, and of course the simple, attractive style and the wealth of illustrations make the work an admirable one for use by the children themselves. From Sir Isaac Pitman come two books from the 'Common Commodities and Industries' series—*The Player-Piano*, by D. Miller Wilson, and *Talking Machines*, by Ogilvie Mitchell (each 3s.). These useful books are disfigured by some random writing. Mr. Wilson takes the extreme view that a performance on the player-piano is likely to be more artistic than one played by a pianist, on the ground that 'in order to create a beautiful tone-picture one must not be pre-occupied with mechanical difficulties, such as fingering complicated passages,' and he speaks of the faultless human technique of the player-piano. It may be faultless, but it is not human, and that is why a lot of us will always prefer the fallible work of a good pianist, admirable though the player-piano may be. Mr. Wilson says that the player-piano manipulator identifies himself completely with the work he is interpreting: 'he can be literally [!] absorbed in the delicious harmonies . . . and gloat over chromatic chords.' Evidently one of the chords over which Mr. Wilson himself gloats is the diminished seventh—he gives it special mention later, calling it 'a most beautiful chord.' 'When a work is for an orchestra it is called a Symphony.' Not always, or even nearly always, Mr. Wilson. By the way, 'tis time to give up quoting Shakespeare's libel on 'The man that hath no music in his soul.' Think of the musical folk whom you trust only as far as you see! On the practical side the book seems excellent.

Mr. Mitchell is entertaining in his account of the early days of the gramophone, and, like Mr. Wilson, he is practical and interesting on the constructional side of his subject. But the prime joke of his book is unintentional. On page 108 he says that 'of the four races which are comprised in the British Isles none is so advanced musically as the Welsh.'



Mr. Mitchell may be advised to read Mr. John Graham's *Century of Welsh Music*, just published by Kegan Paul and Messrs. Curwen (2s. 6d.). Mr. Graham says truly that 'much mischief has been created by regarding Wales as an ancient musical nation. The fact is that it is one of the newest chorally.' But the legend of Wales as a country of heaven-inspired musicians dies hard—in fact, it is very much alive. Yet one has only to read an account of the National Eisteddfod year after year to see that a large proportion of the chief choral contests are won by English choirs, and no musician can attend the function without being depressed by the poor quality of the music chosen for test-pieces. Mr. Graham is frank in his criticism, with an evident leaning towards the Welsh. His book is rather too desultory to be a first-rate piece of literature, but it is always informing and sympathetic. There is one amusing misprint. On page 102 we read:

I am certainly no advocate of a young musical Wales which will sit, like a Hindoo god, in eternal contemplation of its own marvel.

All the same, I am sure that Mr. Graham wrote 'navel.'

In *The Art of the Prima Donna* (Curwen, 12s. 6d.). Frederick H. Martens records interviews with twenty singers, some of them being *prime donne* and some merely optimists. But all alike discuss their methods and trials in a helpful way. For the price of this book the young singer with gumption can pick up the equivalent of six times its money's worth in ordinary lessons. And the best lesson of all will be that of hard work. She will find that these singers—Calve, Galli-Curci, Hempel, Jeritza, Raisa, Schumann-Heink, and the rest—have got where they now are by getting their teeth well into the job, and putting steady work, year after year, into tasks that many budding singers think don't really matter, after all. That's why so few of them ever get beyond the bud stage.

H. G.

## Occasional Notes

Mr. Chesterton's article in the *Illustrated London News* on music at meal-times gave him an opportunity for releasing a few verbal fireworks. It contains, however, one or two reminders that the innocence of Father Brown in worldly matters has a parallel in that of his creator where music is concerned. Mr. Chesterton thinks there is 'something greedy about expecting to enjoy the dinner and the concert at the same time,' adding, 'I say trying to enjoy them, for it is the mark of this sort of complex enjoyment that it is not enjoyed.' There is nothing 'complex' about the affair, and if Mr. Chesterton really has doubts about people's enjoyment of music at meals he can settle them by the simple process of going to a restaurant and opening his eyes. Moreover, as a practical man, he ought to know that 90 per cent. of restaurant proprietors would not add the cost of a band to their expenses without good reason. And if 'the combination of the two pleasures [eating and music] is unpleasant,' as Mr. Chesterton declares it to be, why do so many thousands of people combine them, and how do they contrive to look so happy over the job? Mr. Chesterton once declared (without shame, and even with some pride, it seemed) that he knew nothing about music. If he did he would be aware that music of the right

type can be used as a mere background to eating, talking, or even thinking. We agree with him in objecting to 'very loud' music during meals, but our experience is that noisy music is the exception at restaurants. His reference in this connection to 'the deafening uproar of a brass band' is surely fantastic. And, anyway, such cataclysms are objectionable at all times. When he says that it is 'an intolerable insult to a musical artist that people should treat his art as an adjunct to a refined gluttony,' he is wasting his sympathy. The musician who plays at restaurants is, like G. K. C. himself, a public entertainer, working for good, hard money, and very glad to do so. He is no more insulted by our eating and talking during his performances than is Mr. Chesterton by our reading one of his magazine articles in order to while away a railway journey. Mr. Chesterton might as well object to the 'Prom.' audiences 'trying' to enjoy tobacco and music at the same time.

He lets himself go here:

When people are listening to a good concert they do not ostentatiously produce large pork-pies and bottles of beer to enable them to get through it somehow.

True; but G. K. C. must not give them too much credit for this abstinence. Pork-pies and bottles of beer are awkward to carry to the hall; moreover, they are viands which most of us feel shy of attacking in public. For these reasons the thing isn't done, save at brass band festivals.

Having said so much in defence of music at meals, we add that, personally, like most people whose work brings them as much music as is good for them, we prefer to eat unaccompanied. Not long since we saw a sign, 'THE IDEAL RESTAURANT,' and beneath, in small letters, 'NO MUSIC.' The association of ideas may have been a matter of chance, but we felt that here was the refectory for us—assuming, of course, that such details as food and charges were satisfactory. Yet we have sometimes had pleasant moments in places where the band plays. Above all, we cherish the memory of one where the orchestra consisted of two young ladies, a pianist and violinist. The closing hour was at hand, and we were among the last few customers. Judge of our delighted surprise when we were given a capital performance of the Franck Sonata. On our way out we ventured to return thanks, commenting at the same time on the unusual choice of work for restaurant use. 'Oh, well,' said the fiddler, 'you see, we had finished the regular programme, and there were very few customers about, and, as we are working at the Franck, we thought there'd be no harm in giving it a run through.' No harm! We hope they will take their courage in both hands and round off their day's work many a time with a 'run through' of the same kind.

As we showed in our last issue, the *Daily Telegraph* correspondence on the neglect of Elgar's orchestral works brought forth the usual absurd views on the performing fee. So strongly do some people object to a composer drawing a fee for performance of an important work (exactly as a dramatic author does), they will even blame the fee when there isn't one. Thus, an indignant Bristolian wrote to the *Daily Telegraph* pointing out that a proposed performance of the *Enigma* Variations at Bristol had to be foregone because of the heavy fee demanded by

the publisher—an argument that no doubt called forth sympathy from readers until it was badly damaged by another correspondent from Bournemouth who pointed out that there was no performing fee on the Variations. He went on to show that even had there been a fee, it would not have excused the neglect. The Symphonies are familiar at Bournemouth through frequent repetitions. If Bournemouth can do this, why cannot a great and wealthy city like Bristol? And, above all, why cannot London? However, the first Symphony is down for performance at the Promenade Concert on Wednesday, October 17, and we hope that the audience will be sufficiently large and enthusiastic to show that Mr. Lorenz is right in his contention as to the drawing-power of the greater Elgar.

In view of the attacks made on Sir Walford Davies for his endeavour to obtain massed singing of the Chorales in the Eisteddfod performance of the *St. Matthew Passion*, it is interesting to read in the Report of the Conference of the Welsh National Council of Music that

The Mold Eisteddfod promised to be a great success, and the *Passion* music would be an outstanding event, when it was hoped that Sir Henry Hadow's dream of a Welsh performance of the *St. Matthew Passion*, with the whole audience singing the Chorales, would be even more fully realised than it had been either at Newtown or Aberystwyth.

We believe that most people who have heard a National Eisteddfod audience singing Welsh hymns will be wholeheartedly on the side of Sir Henry Hadow and Sir Walford Davies, and will fail to see anything inartistic or absurd in trying to induce this great crowd to sing the far finer melodies and harmonies of the *Passion Chorales*. Moreover, there is good ground for believing that the Chorales in the cantatas and *Passions* were intended to be sung by the audience. Certainly there is nothing 'new' in the idea, as some writers seem to think. The Chorales have long been sung by congregations in English performances—indeed, Barnby set his audience singing the Chorales about fifty years ago, and we think that Dr. Mann, at King's College, Cambridge, did the same about forty years ago. The Welsh are a good bit behind the rest of Europe in regard to music, but they can at least sing hymns. Anything the townsfolk of Leipsic could do a couple of hundred years ago in the way of congregational singing can be done at least as well, and probably a good deal better, by a Welsh crowd to-day.

A few days ago we had a call from Mr. J. W. Hamilton, of St. Paul, Minn., secretary of the Magna Charta Day Association, the International Goodwill Association, and other bodies whose aim is the hurrying up of the golden age of universal peace. Mr. Hamilton was full of a project for a *Song of Peace for the Children of the World*. He thinks—not unreasonably—that it should be possible to produce a song that will do throughout the world in the cause of peace what patriotic songs have done for nationalism in their respective countries. The pamphlet he left with us says that the idea

... is founded on the belief that such a song, uniform in music and wording if possible, would touch the heart and imagination of people everywhere. We believe that, sung regularly by children in every

nation, it would have in time a very profound influence upon these young people, from whom in a few years will come the world's leaders in all walks of life, its statesmen, its business men, its thinkers, and its idealists. ... A *Song of Peace for the Children of the World*! Why should we not give the children of the world a peace song? After all, a nation is a 'State of Mind.' How can we better change the present state of mind of the world and build up the right state of mind for the future than by a *Song of Peace*? For this plan will help breathe into the troubled breasts of humanity the life-giving spirit of International goodwill and good fellowship.

Mr. Hamilton asks us to bring the matter before our readers, and we do so with pleasure. After all, who should have greater faith in the welding power of song than musicians?

The selection of words and music for such a song will be no light matter. So far three poems have been submitted—two by Americans and one by a Japanese. The latter, by the way, proposes that the adopted tune be *Auld Lang Syne*! It will be easy to find many better tunes. *Auld Lang Syne* has several merits, not the least among them being a simplicity that makes it suitable for performance at the close of festivities, when extreme compass and rhythmic complications might be beyond the powers of the performers, especially as the work is usually sung without rehearsal. No; THE tune that for a century has been waiting to be used in such a way is that of the *Ode to Joy* in the ninth Symphony. It will need to move at a slower pace than in the Symphony, but it easily stands the change. Here, then, is the tune all ready—one equally good for outdoor marching purposes and indoor meetings. We make Mr. Hamilton a present of this suggestion. If he cannot hit on a poem as good he will be ready to go right ahead with his *Song of Peace*.

Mr. Hamilton tells us that he has had many suggestions and expressions of sympathy from various parts of the world. We hope that as a result of this note he will receive some from this country. His address is 147, Kent Street, St. Paul, Minn., U.S.A.

The first number of the twelfth season of the *Lute* (the monthly record of the Glasgow Orpheus Choir) is even better reading than usual. We should like to print the whole of the front article—a real, frank heart-to-heart talk from the conductor to the Choir—but we must content ourselves with a few pithy sentences. The trouble with the Choir is that the annual re-examination 'was really an eye-opener,' as it showed that 'only a minority of the members had assimilated the platform instruction':

Of course the conductor can be, and has been (many a time), a drill sergeant. But no self-respecting person wants that, or wants to be that. The practice room is not, and is not going to be, a barrack square.

We are not going to sear our souls by playing down to the meanest intelligence.

People who cannot concentrate for two hours once a week should not be in a choir; they should be lining up at a picture queue.

In a boat crew (and a choir is a crew just the same) the man who during a race did not pull his weight would be called a cad and chucked overboard. It is one of the misfortunes connected with choir-training that the work has to be done on *terra firma*.

We take this opportunity for thanking the kind person who regularly sends us *The Lute*. Its form

(Continued on page 630.)

## UNISON SONG FOR MASED VOICES

Words by JOHN GREENLEAF WHITTIER

Music by GEOFFREY SHAW

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Maestoso*

Piano introduction for the song 'Worship'. The score is in 4/4 time and begins with a forte (f) dynamic. It features a series of chords and arpeggiated figures in both the right and left hands. The right hand is marked 'R.H.' and the left hand is marked 'L.H.'. The introduction concludes with a 'con Ped.' (con Pedale) instruction.

con Ped.

ALL VOICES \*

O bro - ther man! fold . . . to thy heart thy bro - ther; . . . Where pit - y

dwells, the peace of God is there; . . . To wor - ship right - ly is to love each

oth - er, Each smile a hymn, . . . each kind - ly deed a prayer.

\* If necessary this may be sung FULL throughout by voices of any pitch.

SOPRANI  
*mf*

Fol - low with rev - erent steps

the great ex - am - ple Of Him whose ho - ly work was "do - ing good";

ALL VOICES  
*Largamente*

So shall the wide earth seem our Fa - ther's tem - ple,

*a tempo*

CONTRALTI AND BASSI

Each lov - ing life a psalm of grat - i - tude.

*mf* *mp*



ALL VOICES  
*ff* *Very broadly*

Then shall all shack - les fall ; . .

*Very broadly*

*crea.* *f* *ff marcato*

the storm - y . . clang - our . . Of wild war mu - sic o'er the earth shall

cease ; . . . . . Love shall tread out the bale - ful fire of

*fff rall.*

an - ger, . . And in its ash - - es plant the tree of peace !

*fff rall.*

The musical score is written for voice and piano. The vocal part is in a single staff at the top, with lyrics written below it. The piano accompaniment consists of two staves (treble and bass clef) below the vocal staff. The score is divided into several systems. The first system shows the vocal entry with the instruction 'ALL VOICES ff Very broadly'. The piano accompaniment begins with a 'crea.' (crescendo) marking and a 'f' (forte) dynamic. The second system continues the vocal line with the instruction 'Very broadly' and the piano part with 'ff marcato'. The third system shows a change in the piano part's texture. The fourth system continues the vocal line. The fifth system shows the vocal line ending with a double bar line, followed by the piano part continuing. The sixth system shows the vocal line re-entering with the instruction 'fff rall.' (fortissimo, rallentando). The piano part also has a 'fff rall.' marking. The score concludes with a final double bar line.

Also published in Novello's Tonic Sol-fa Series, No. 2438

(Continued from page 626.)

pages of shrewd sense and good spirits are not wasted on us; it is one of the few journals we read from cover to cover.

Our Occasional Note about music in public schools brought us a batch of programmes that provided the best of evidence as to the excellence of the work being done in this hitherto neglected field. We deal with the programmes on page 644. The mother of an Eton boy, in sending a programme her son brought home, makes the interesting suggestion that competitive festivals between the public schools should be organized. We should like to see the idea taken up. The schools compete in games and sports, why not in one of the very best of games—choral singing?

Mr. William Wallace's article on 'The Beat in Classical and Post-Classical Times,' which appears on page 609 of this issue, is the first of a series dealing with the conductor and his fore-runners. With the exception of the earlier papers, which will discuss mediaeval conditions, the articles are an extension and amplification of the lectures which Mr. Wallace delivered at the Royal Academy of Music last summer term. Though not confined strictly to the art of the conductor, they will treat of the musical developments which led gradually to the establishment of the conductor's vocation as a highly-specialised branch of music.

A Brighton reader asks us to make known the fact that in connection with the 'Happy Sunday Evenings' a voluntary mixed-choir of two hundred and fifty is being formed at Brighton. The conductor is Mr. S. Filmer Rook. Practices are held on Thursday evenings, at 8.0, at the Lecture Hall, New Road, Brighton.

It is to be hoped that the Philharmonic Choir's appeal for honorary members will meet with a good response. Already this three-year-old Choir has done much for the credit of London choralism, and its programmes for the coming season are, if anything, better than ever. The B minor Mass will be sung at the Choir's first concert in November; at the March concert the scheme consists of Parry's *Blest Pair of Sirens*, Delius's Pianoforte Concerto, *The Hymn of Jesus*, Franck's *Psyché*, and Beethoven's Fantasia for pianoforte, orchestra, and chorus. A miscellaneous programme is promised for June—Purcell's *Rejoice in the Lord*, Brahms's Motet *Wherefore hath the light been given*, a Handel Concerto, folk-song arrangements by Vaughan Williams, Parry's *English Suite* for strings, two Carols by Bax, Holst's Two Psalms, and a Bach Prelude and Fugue for organ solo. We are particularly glad to see the latter item. Bach is now a popular composer, and it is inconceivable that an average Queen's Hall audience should not enjoy the best of his organ music as much as it enjoys his work for other instruments. When was a Bach organ solo last heard at Queen's Hall? If we remember aright, the occasion was a concert in connection with the International Music Society, in July, 1911, when Dr. Alcock played the D major Prelude and Fugue. We hope the lead given by the Philharmonic Choir concert will inspire Messrs. Chappell and Sir Henry Wood with the bit of courage they lack at present where the organ is concerned. Going back to those honorary members

the Choir is asking for, we add that they will get uncommonly good value for their guinea and-a-half—two tickets for each of the three concerts and admission to all rehearsals. Students of singing and choir-training need ask for no better teaching than they will be able to get by studying the methods of Mr. Kennedy Scott. The hon. secretary of the Choir is Mr. D. Ritson Smith, 70, Esmond Road, W.4.

We have heard the *Kreutzer* Sonata many a time and oft, but never once has it inclined us to tears. Yet there are evidently lachrymal properties in it, if we may judge from some newspaper paragraphs headed 'Tear Music for Film Stars.' We are told that 'the sensitive young people who act for the pictures' now scientifically exploit the possibilities of music in this way. They declare themselves unable to reach emotional peaks without the stimulus of their pet 'passion tune.'

'Sadness from a Sonata' is the next caption, followed by:

Thus Wanda Hawley, the golden-locked U.S. star, told me that the melody she invariably employs to induce excessive sorrow is the *Kreutzer* Sonata. Wherever she travels Wanda's indispensable tear music accompanies her in the form of a gramophone record and a tiny portable gramophone.

Our readers, Beethovenites especially, will be glad to know how the golden-locked Wanda uses this 'melody':

#### THE ECSTATIC SHIVER

At the Gaumont Studios, during the week, she gave me ocular proof of her method. As she faced the camera for a pathetic scene for 'The Lights o' London,' Beethoven's wailing notes murmured from the music box. Drinking in the dolorous tones the little actress shivered ecstatically. A moment later pearl-like tears—indisputably genuine—welled in Wanda's eyes; the cinematographer softly turned the handle, and the touching scene was quickly completed.

We sometimes regret being neither young nor sensitive, but there are consolations in elderly stolidity: we can listen to almost any music ever written—above all, the *Kreutzer* Sonata—without shivering ecstatically or shedding indisputably genuine pearl-like tears.

Apropos of our Occasional Note in the July *Musical Times* on Edwards's *In going to my lonely bed*, a correspondent writes pointing out that Dr. Fellowes, though working only from the Mulliner Organ Book, made such a good shot in reconstructing the vocal parts that his version differs in only a few short passages from that of Mr. Button. From our own comparison of the various editions we know this to be true, and it was not our intention to abate one iota of the credit due to Dr. Fellowes. Our object was to draw attention to Mr. Button's fortunate discovery of the missing voice parts, and incidentally to show the difficulties that have to be overcome by those who are now engaged in the salvaging of Tudor music. None but one so practised in the work as Dr. Fellowes could have produced from a keyboard version (with its changed note-values and confusion of parts) a vocal score that agreed so nearly with the original.

The *Hampshire Advertiser and Independent* is to be congratulated, first on its centenary, and second on the admirable number it issued in celebration of the event. We are glad to see that music is not overlooked, Prof. George Leake contributing a sketch of 'A Century of Hampshire Music.' It is

interesting to read that in 1823 a band regularly played on board the steam packet that went to and from the Isle of Wight, and, even more, to note that at a vocal concert given at Southampton a century ago, 'on the second day of the races,' the programme was made up of works by Bishop, Rossini, Attwood, Purcell, Horsley, and Callcott—a very good show of native music at a time when most concerts consisted mainly of foreign operatic airs, sung by foreign artists. Prof. Leake quotes the following amusing paragraph from the *Advertiser* of November 1, 1823:

#### SUDDEN INTERRUPTION OF HARMONY

On Wednesday, as soon as the *Monarch* steam vessel arrived with passengers, the band playing a lively tune, two Excisemen stepped on board and seized the long drum for the King and themselves, and, deliberately taking off the lid, drew forth a large quantity of lace.

Perhaps the possibilities of the drum for storage purposes accounts for the regularity with which a band played on the Isle of Wight boat.

The 'Old Vic,' once more happily delivered from threatened disaster, opens its doors again on September 22, with a short run of *Love's Labour's Lost*. The opera season begins with three Wagner works—*Lohengrin* on October 4, *Tristan* on October 11, and *Tannhäuser* on October 18. *The Boson's Mate*, *Prince Ferelon*, *Faust*, and other old favourites will also be heard this side of Christmas.

The production, at Baden-Baden, of Percy Colson's comic opera *She Stoops to Conquer*, is fixed for the 7th of this month. The libretto (both in English and in German) is by A. Kalisch.

'Quex,' in the *Evening News*, speaking of a young composer, says:

He studied music with Sir Hugh Allen and Mr. Ernest Walker, composition under Mr. Benjamin Dale, and singing under Mr. Frederic Austin . . . Thus excellently prepared, he began to write songs that were popular at the Ballad Concerts.

It seems a mountain of preparation for such a mouse of achievement.

### DONAUESCHINGEN AND SALZBURG FESTIVALS

BY EDWIN EVANS

Prince zu Fürstenberg claims for his little township of Donaueschingen, where he is in all but name a reigning monarch, the honour of having inspired Salzburg. True, this is the third year in succession that a chamber music gathering has taken place at Donaueschingen, whereas the Salzburg movement was inaugurated last year; but there is a fundamental difference between the two. The former is German, not in the narrow sense of being restricted to the Reich, but in the broader sense of taking into its purview the German-speaking lands, and also those composers of non-German extraction whom the German is always ready to claim as having come within his orbit. The German, in fact, shares with the American the idiosyncrasy of desiring to 'have it both ways.' He claims the German abroad and the foreigner at home. But at Donaueschingen hitherto that claim has marked the frontier of his interest. Like the International at Salzburg, Donaueschingen has an honorary committee of six distinguished

musicians. Two of them, Busoni and Strauss, are identical. But whereas that of the International is completed by Ravel, Schönberg, Sibelius, and Stravinsky, their places at Donaueschingen are occupied by Hausegger, Max Pauer, Pfitzner, and Schreker. That establishes the difference, and if the Prince, who is a splendid patron of music and a most agreeable host to boot, claims that Salzburg has copied his initiative, he must also admit that it has developed it far beyond the scope he has hitherto given it.

This, however, by no means detracts from the significance of the Donaueschingen 'performances'—that being their official description this year, because the word 'festival' was deemed inapposite to present conditions in Germany. The organizers are avowedly 'out' to provide an opportunity for those composers who are deemed the hope of musical Central Europe. It is an annual tournament of new art, held under conditions which entitle us to regard it as representative—for the Prince and his able musical director, Heinrich Burkard, are in close touch with the best-informed musical circles, and only too anxious to discover all that is most valuable. Of the eight works performed this year, six were given as first performances; one of these, Haba's second Quartet in quarter-tones, being actually an anticipation of Salzburg. Moreover, the now highly esteemed Amar Quartet, in which Paul Hindemith, the composer, plays the viola, is actually a Donaueschingen creation, the players having been brought together for the first of these gatherings, and only then decided to constitute themselves a permanent organization. This alone is something in which the Prince may legitimately take pride, since not only is the Quartet a remarkably fine one, but its enterprise is an example to all. This year, for instance, it claims to have studied no fewer than forty new works, and I can vouch that when it says 'studied,' it does not mean scrambled through as we would, alas, have reason to suspect at home. When it engages to present the exacting works of the Schönberg group or of other modern composers, it performs them with the authority of intimate knowledge. These players bore most of the burden at Donaueschingen this year, and after the briefest of intervals were hard at it again at Salzburg. One can speak of them unreservedly with the warm regard due to devoted and capable musicians.

But if we consider the eight works performed, the result is illuminating. In the first place, despite one or two works of real merit, the aggregate effect amply confirms the prevalent view concerning contemporary German music. We in England, for instance, have no occasion to fear comparison. Proceeding on the same lines—that is to say, taking composers of the same generation and the same eminence in their own country—we could without difficulty provide a much more interesting selection, and especially one in which the attractive vitality of youth, with its impulsive energy, would be more in evidence. France could certainly do the same, though the qualities displayed would be different, calculated ingenuity being more prominent among them. 'It is probable that Russia could do as much. Compared with what we know, Donaueschingen makes no very deep impression.

Furthermore, if we analyse the 'exhibits' we find that of the eight composers only four are German in the narrow sense. Philip Jarnach is a Spaniard who has settled in Germany; Robert Oboussier, his pupil,

is the son of a Belgian father and German mother; Alois Haba is a Czech; and Fidelio F. Finke a German from Czecho-Slovakia and pupil of Novák. The other four, Frank Wohlfahrt, Hermann Reutter, Johann Friedrich Hoff, and Bruno Stürmer, are Germans, and one of the striking features of this miniature Festival is that their work, excellent as it may be technically, does not compare with that of those others for originality of conception and freedom of invention. There was nothing to belittle in Reutter's Pianoforte Trio or in Wohlfahrt's String Quartet, and Hoff's String Quintet was one of the best-received works of the Festival, but all three were productions of *epigoni*, and the songs of Stürmer were mere bombast. Throughout we were conscious of the effects of musical 'in-breeding,' and of the urgent need for new blood, new ideas.

With the others there was a much stronger interest. Jarnach's Quartet is unquestionably a fine work, though not very alluring in its emotional aspect, and the product of a vigorous and independent mind. Finke's set of eight very small pieces for two violins and viola owe a moderate debt to Viennese 'expressionism,' but they hold the attention with a definitely personal quality. Haba's first movement is rhythmically somewhat anemic, as is so much of the contemporary music of Central Europe; in the second he goes far to redeem himself. Even Oboussier, though not very impressive, has something to say. In short, one was driven to the conclusion that the best hope for a German composer nowadays is not to be German. Even some of those critics present whose sympathies were engaged were driven reluctantly to form conclusions from this object-lesson.

We must, however, guard against allowing it to lead us too far. There is undoubtedly a recrudescence of creative enterprise afoot in Germany. Although present as a performer, one of its protagonists, Hindemith, was not represented as a composer. And even he must not be regarded as an isolated phenomenon until we know more. German music may be passing through a crisis, but it is a temporary one from which it will emerge probably sooner than we expect, for the undercurrent is strong, and the adverse factors, including that of 'in-breeding,' are recognised. The most serious of them—to an outside observer at least—remains to be exorcised. It is the terrible tendency to monotony, hitherto mainly in rhythm, nowadays even more markedly in *tempo*—which appears to result from obsession with the intellectual aspect of music. So much of this music—even the best of it—is far more interesting on paper than in performance. It is as if a speaker were so sure of his syntax that he omitted to emphasise the point of his sentences. Logically, constructively, it is all significant, and it is allowed to sound as dreary as the prosiest of 'high-brow' discourses. It needs most of all the infusion of strong pulsations. When movement follows movement practically in the same *tempo*, both being deficient in accent, not all the intellectual eloquence in the world can make the ultimate impression on the listeners other than dull.

Salzburg, of course, told another story. There the thirty-five works performed offered much wider contrast. The programmes as announced gave thirty-six, but the Pianoforte Sonata of Miaskovsky was omitted owing to the music being unavailable on the spot. It is no small achievement to have carried through so comprehensive a scheme without a hitch. Moreover, the aggregate effect was to justify the

selection committee, despite adverse criticism which appears to have left out of consideration the circumstance that not only had works to be selected, but out of them programmes had to be arranged. In retrospect it is easy to realise that the need for contrast may have motivated the omission of certain important works from programmes already deemed sufficiently heavy, and the acceptance of others of a lighter calibre. There is a limit to the demands that can be made of the listener. If more heavy works had been included, his capacity for close attention would have been exhausted. As it was, it was taxed to the utmost. As for the claims for representation, it would, of course, have been impossible to satisfy all, even if that had been the chief desideratum, which it was not. Contemporary music in general was well represented, and that should be enough to placate the majority.

Again the result was not unflattering to an Englishman. I came away from Salzburg with the impression that we were holding our own in the musical world of to-day. Of course, were it not for the surviving element of doubt, at home and abroad, it would be ungracious to make this point in treating of an international gathering. If I do so it is not to emphasise an element of nationalism, but merely to forestall the familiar voice of anti-nationalism. When that is finally silenced there will be no occasion for such comparisons. Meanwhile, the performance of perhaps half-a-dozen works of outstanding significance does not completely neutralise the effect of the remainder, which was to remind me in the most practical way how good, on the whole, English music is to-day. The six programmes were of such importance that there is no satisfactory alternative to reviewing them in detail:

#### FIRST CONCERT, AUGUST 2

String Quartet, Op. 3 ... Alban Berg  
The Havemann Quartet.

*Die Hängenden Gärten*, Op. 15 ... Arnold Schönberg  
Cycle of fifteen songs (Stephan George)  
Martha Winternitz-Dorda and Prof. Friedrich Wührer.  
Second Sonata, violin and pianoforte ... Béla Bartók  
Alma Moodie and Manfred Gurlitt.

Alban Berg is a pupil of Schönberg. His Quartet is in two movements, which suffer from insufficient rhythmic contrast, being so uniform in this respect that only formal features stand in the way of their being continuous. The music, though emotionally not very attractive, is strong and interesting. The Schönberg song-cycle is rich in lyrical beauty, but the quality of the individual numbers is so similar that in the end even beauty palls, and only the magnificent performance sustained the interest. Schönberg has employed the same idiom to better advantage elsewhere, deploying a greater versatility. Bartók's fine Sonata is familiar in London, and although Miss Moodie, an Australian well known in Central Europe, gave a creditable performance, she did not obliterate memories of a more vigorous one nearer home.

#### SECOND CONCERT, AUGUST 3

Sonata, violin and pianoforte ... Florent Schmitt  
Alphonse Onnon and Gil-Marchez.

Five Hafiz Songs ... Othmar Schoeck  
Heinrich Rehkemper and the composer.

Sonata, violin alone ... Eduard Erdmann  
Alma Moodie.

Songs ... Yrjö Kilpinen  
Tiny Debüser and Manfred Gurlitt.

Third String Quartet ... Ernst Krenek  
Amar Quartet.



The Schmitt Sonata we know, and it is necessary only to record a first-rate performance. Schoeck's songs proved pleasant enough in their way, which, however, is such a small way that one wonders a little at their inclusion, save for contrast. Erdmann, who is a Latvian, has a good repute both as pianist and composer; we hope that in the latter capacity it rests upon a better foundation than this Sonata, which is not without certain qualities, but exhausts its musical interest long before the end is reached. Kilpinen is a Finn, and a very acceptable song-writer if this group is representative. The songs were not 'advanced,' but they had a genuine lyrical feeling which made them unusually attractive. Krenek's Quartet opens in boisterous, folk-tune fashion, and abounds in vigorous moments. Where he falls back on the contrapuntal methods displayed in his second quartet, which has been heard in London, he becomes turgid and less interesting. There were, even, patches of dreariness. But in retrospect the impression of vitality remains uppermost. It was splendidly played.

## THIRD CONCERT, AUGUST 4

Overture on Hebrew themes—clarinet, string quartet, and pianoforte ... Serge Prokofiev  
Philipp Dreisbach, Amar Quartet, and  
Andrée Vaurabourg.

*Delie* (three songs) ... Roland-Manuel  
Madeleine Caron and Gil-Marchez.

*Eine Reiterburleske*, pianoforte ... Fidelio Finke  
Bruno Eisner.

Two Hafiz Songs ... Karol Szymanowski  
Two Songs ... Manuel de Falla  
Madeleine Caron and Gil-Marchez.

Sonata, flute and pianoforte ... Philipp Jarnach  
Paul Hagemann and Christiansen.

Two Sacred Songs, with organ ... Paul A. Pisk  
Martha Winternitz-Dorda and Franz Sauer.

String Quartet ... W. T. Walton  
McCullagh Quartet.

Prokofiev's Overture is a jolly little work of no great importance, but melodious and attractive. Mme. Caron's singing made an immediate impression, though she was not particularly well suited with any of the songs she sang. Those of Roland-Manuel are fastidiously refined, but of a type in which French music abounds to-day. Szymanowski's proved moderately effective. The de Falla examples were those with which we are familiar. Finke has written much more interesting music than is contained in his *Reiterburleske*, an early work. Jarnach's Flute Sonata has been heard in London and reviewed in these columns. Pisk's songs suffered from bad registering of the organ part, which overweighed the singer, and left the impression that he could have done better. Walton's Quartet came late, and is very long, so that one cannot judge of its reception on the part of an audience eager for fresh air and supper. The general opinion, ascertained later in conversation, was that it was a work of remarkable promise handicapped by immaturity and especially by prolixity, defects both of which are remediable with greater experience. It was cordially and even warmly applauded, and would undoubtedly have had more success earlier in the evening. Unfortunately that concluding Fugue is of a nature that demands to come at the end of a concert. Personally I much prefer the *Scherzo*. The performance of the McCullagh party was very good considering the great difficulty of the music, but not transcendental.

## FOURTH CONCERT, AUGUST 5

Sonata, violin and pianoforte ... Leos Janacek  
Stanislav Novák and Dr. V. Stepan.

Rhapsody, flute, cor Anglais, string quartet,  
double-bass, and two voices ... Arthur Bliss  
Paul Hagemann, S. Felumb, McCullagh Quartet,  
Josef Egger, Dorothy Helmrich, and Gerald Cooper.  
Conductor...Ernest Ansermet.

Divertissement, five wind instruments and  
pianoforte ... Albert Roussel

Société moderne des instruments à vent  
and Gil-Marchez.

Sonata, flute and harp ... Sem Dresden  
Louis Fleury, composer, at the pianoforte.

Valses Bourgeoises, pianoforte duet ... Lord Berners  
Rudolph Reuter and Louis Grünberg.

*New York Nights and Days*, pianoforte  
Emerson Whithorne

Rudolph Reuter.

*Il Raggio Verde*, pianoforte ... Castelnuovo-Tedesco  
Rudolph Reuter.

Three pieces and Concertino, string quartet  
Igor Stravinsky

Pro-Arte Quartet.

Despite an inauspicious beginning with a competent but unexciting violin sonata, this proved to be one of the most enjoyable concerts of the series. Characteristically, one of the German luminaries afterwards deprecated its comparatively light mood, which to him appeared almost frivolous, but even he showed signs of enjoyment at the time. Apart from its musical quality it profited also by the unmistakably enthusiastic reception given by this mainly German-speaking audience to two bodies of very fine musicians hailing from countries not in favour politically. These were the French wind-players led by our old friend Fleury, and the Belgian Pro-Arte Quartet, whose skill amounts to virtuosity of the highest order.

Music may be above politics, but nevertheless it did one good to see how these people, in whom racial animosities are kept alive by having all their troubles ascribed, rightly or wrongly, to Franco-Belgian action in the Ruhr, which the native press invariably describes in the most brutal terms, could brush aside all such resentment when confronted with artistic achievement. Could Salzburg boast of nothing else, it still might pride itself on its contribution to the much-needed calming of racial passions.

If Janacek's Sonata was not much of a success, Bliss's Rhapsody was immediately popular, more completely so than was his *Rout* last year. Before the evening was over, arrangements had been made for its early repetition at Vienna. Roussel's now almost ancient Divertissement was in comparison pleasantly tame. Sem Dresden's Sonata, which owes a little to Debussy, proved attractive in an idyllic, atmospheric way, but it was a pity that the only available harpist found it too difficult, for although the composer used all discretion, the pianoforte does not give the corresponding tone-colour. Lord Berners's Waltzes are so amusing that laughter diverts attention from their musical excellence. It is not wit alone that makes them so satisfying: there is a special quality of good taste in their harmonic deftness. Whithorne's pianoforte pieces are effective enough in a descriptive way, but somewhat superficial, corresponding almost to the element of journalism in music. Castelnuovo's *Il Raggio Verde* is a pensive piece of lyrical writing, and well worth playing. Of Stravinsky's three quartet pieces it is necessary to record only that they were magnificently played, with a comprehension that has no always been their fate. But the Concertino, of which

hitherto I had heard only the composer's attempt to give it at the pianoforte, more than confirmed the impression I then had, that it is a more important composition both in method and in substance. It has astounding vigour, and demands an almost intuitive rhythmic precision on the part of the players. As interpreted on this occasion, it is transparently clear, and a brilliant piece of absolute music, much less controversial than either the *Three pieces* or certain other of Stravinsky's works of this period, though it does postulate the absence of preconceived prejudice as to method.

#### FIFTH CONCERT, AUGUST 6

Sonata, viola and pianoforte	Arthur Honegger
Germain Prévost and Andrée Vaurabourg.	
Two Sonnets	G. F. Malipiero
Dorothy Helmrich and Paul A. Fisk.	
Second Quartet in quarter-tones	Alois Haba
Amar Quartet.	
Sonata, violin and 'cello	Maurice Ravel
Laurent Halleux and Robert Maas.	
Fantasia Contrappuntistica, two pianofortes	Ferruccio Busoni
Prof. G. Kwast and Frau Kwast-Hodapp.	

This concert was more remarkable for the two exceptionally fine performances which concluded it than for any discovery. Honegger's Viola Sonata resembles much of his early chamber music. It is thoughtful, refined, and cleverly written, although scarcely suggestive of the composer into whom Honegger has developed in recent years. Malipiero's Sonnets are acceptable, though not representative. Of Haba's Quartet I have already written in connection with Donaueschingen. Ravel's Sonata is no longer new to us, but the interpretation by two members of the Pro-Arte was good to hear. Less vigorous than the best readings we have had at home, it was more subtle, more Latin, and possibly more authentic. It was remarkable, however, that in a restrained and quasi-aristocratic performance such as this the salient points stand out just as prominently when the players understand the work intimately enough to produce them to scale. Busoni himself and Egon Petri were to have played the Fantasia, had the composer not been on the sick list. In his absence Prof. Kwast and his wife disinterestedly interrupted a well-earned holiday and gave a stately, imposing performance which made a deep impression, especially as it struck a note of academic dignity hitherto absent from the Festival.

#### SIXTH CONCERT, AUGUST 7

Fourth String Quartet	Darius Milhaud
Pro-Arte Quartet.	
Promenades, pianoforte	Francis Poulenc
Sonata, Op. 51, No. 5, pianoforte	Ch. Kœchlin
Gil-Marchex.	
Five Songs with chamber orchestra	Manfred Gurlitt
Marie Hartow (conducted by the composer).	
Sonata, 'cello alone	Zoltán Kodály
Paul Hermann.	
Quintet, clarinet and strings	Paul Hindemith
P. Dreisbach and Amar Quartet.	

The skilled audacity of Milhaud's part-writing is a disadvantage at a first hearing. It is not that we fail to understand him, but the mind is so much taken up with the tortuous cleverness of the detail that the outline is momentarily effaced. Writing some time after the event I can recall many intriguing points which would probably be explained as theoretically polytonal, whereas in practice they sound like a peculiarly wilful form of chromaticism. But the musical content of the work is already a fading

memory. With other music that in itself would constitute adverse criticism. With Milhaud it may be, as I said, the penalty of ingenuity so marked as to draw attention to itself. Poulenc's *Promenades* mostly improve on closer acquaintance; there are, however, still one or two that I regard as inferior to the rest. Kœchlin's Sonata, with its sophisticated simplicity, makes no appeal to me, although I am willing to concede that the fault is mine. Manfred Gurlitt's songs, though not ungraceful, offer little to justify the array of means. They were followed by one of the sensations of the Festival. Kodály's Cello Sonata is a work of transcendental difficulty, exploring to the limit the resources of the instrument, always in a musical way. It is long, and perhaps its slow movement is a little discursive, but the *Finale* disperses this impression, and leaves one breathless. It was played by a mere youth, who was as unperturbed throughout as if the task were a light one. Small wonder that Paul Hermann became the hero of the hour. There is a prospect of his repeating this remarkable performance at an early date in London. Hindemith's Clarinet Quintet is very interesting, and yet somewhat of an anticlimax after his Quartets. It is in five movements, the last of which, I am told, is a free inversion of the first. I freely confess that I had not noticed this. In one section Dreisbach was playing the small clarinet which we know chiefly in military bands. Though it was brilliantly done, the uncompromising tone is hard to bear in association with a string quartet. Only a clever composer could have written this work, but that is not enough to inspire affection for it.

#### CONFERENCE OF DELEGATES

Concurrently with the Festival there was a Conference of Delegates of the International Society for Contemporary Music. Twelve countries were represented: Austria, Belgium, Czecho-Slovakia, Denmark, England, France, Germany, Holland, Italy, Spain, Sweden, and Switzerland. Several American musicians were in the town, and would have been welcomed at the meetings had not the section deputed exclusive authority to two delegates, neither of whom was present. The first business was to dispose of the Italian difficulty, which, fortunately, proved to be an easy task. The Italian delegate was not disposed to question either the professional competence or the integrity of the Committee, and the protest was therefore allowed to lapse. The Italians will at once resume their participation in the activities of the International.

On the initiative of the Czecho-Slovakian section it was decided to hold three International orchestral concerts next May at Prague in connection with the National celebration of the Smetana Centenary. A chamber music Festival of four concerts will be held at Salzburg early in August.

The programmes for each of these occasions will be selected by a committee consisting of Ernest Ansermet, Geneva; Béla Bartók, Budapest; Alfredo Casella, Rome; Eugène Goossens, London; Charles Kœchlin, Paris; R. Schulz-Dornburg, Berlin; and Dr. V. Stepan, Prague.

The Conference terminated with the enthusiastic re-election of Edward J. Dent as chairman, and the Festival concluded with a charity performance by torchlight, in one of the Renaissance courtyards, of Mozart's *Haffner* Serenade, in which the Belgian, German, and English Quartets took part.

For the Belgian Pro-Arte team this was the fourth concert in one day. It took part in a Mozart

programme in the morning, gave a private performance of works by Casella and Malipiero after lunch, played Milhaud at the Festival concert, and returned to Mozart at night.

There was as usual much friendly and convivial intercourse between musicians of all nations, including a veritable army of critics. One evening Paul Hindemith and his companions repeated the *jeu d'esprit* which originated at Donaueschingen. It is a suite of 'military music for string quartet,' comprising a Regimental March, an Overture, 'Wasserdichter und Vogelbauer,' an Intermezzo, 'Abends' (Trompeten in der Entfernung), a Viennese Waltz, a Duet for two piccolos, and a March which insists in the most absurd fashion on getting out of step, and promptly righting itself again. There exists no score of this amusing jest. It was written at odd moments, straight into the parts. After the strenuous labours of the day it met with the most joyous appreciation.

## Gramophone Notes

BY 'DISCUS'

Pride of place this month goes easily to the H.M.V. records of the *Pathetic* Symphony of Tchaikovsky, played by the Albert Hall Orchestra, conducted by Sir Landon Ronald. It is on five 12-in. d.s., the first movement filling two, the remaining three movements each taking one record. Naturally the first and last movements, in which there is a lot of quiet playing very low in the scale, suffer somewhat, but we all know our *Pathetic* so well nowadays that we are able to fortify mentally any suicidal subterranean groans that are a bit hazy. The pick of the bunch, and unsurpassed by any orchestral record I have heard, is that of the third movement—wood-wind, strings, and brass alike being extraordinarily brilliant and telling. The second movement runs it close, the only weak point being a lack of power in the ominous drum-note that throbs its way through the middle section. Part of the bleak desolation of this part is missed unless the drum is so insistent as to get on one's nerves. But this is a small flaw, and the whole set of records is one to prize.

The *Æ.-Voc.* has now issued the last movement of McEwen's *Solway* Symphony, played by the *Æolian* Orchestra under Cuthbert Whitmore (12-in. d.s.). The Symphony is good, sterling stuff, and the *Finale*—'The Sou'-West Wind'—strikes me as being the best part of the work. Is it scored a trifle on the thick side? I ask rather than assert, because the impression may be due to some slight fault in the recording or the playing. Anyhow, Mr. McEwen is to be warmly congratulated on two grounds—on having written a capital Symphony, and on being the first composer to have an important work published by the gramophone before more than a handful of people have heard it at first hand. The fact marks one more step towards the time when the concert-room will be no more, and we shall take all our music comfortably at home per gramophone and wireless.

After these symphonic records, a 12-in. d.s. *Æ.-Voc.* of the 1st Life Guards band playing a selection from *Haddon Hall* brings us down with a rich, dull thud. However, we go up again with a first-rate record of the

London String Quartet in good form in the slow movement and *Finale* from Smetana's E minor Quartet (*Æ.-Voc.* 12-in. d.s.).

Only one violin record is to hand—an *Æ.-Voc.* 12-in. d.s. of Albert Sammons playing his own *Intermezzo*, and the 'Danse Orientale' from *Scheherazade*, as arranged by Kreisler. The pianoforte is a little better off: Lamond is recorded by H.M.V. in the *Moonlight* Sonata—two 12-in. d.s., with Liszt's *Etude de Concert* in D flat, No. 3, filling up the odd side of the second record. The *Finale* of the Sonata is the most successful of the three movements, because its agitated character makes a certain amount of roughness bearable. But the opening *Adagio* is an infliction. Beethoven on the banjo! Any pianoforte that made such a twanging is fit only for the scrap heap. As we know Lamond is not playing on an instrument of that sort, we see that recording of pianoforte tone in certain types of movements has yet a long, long way to go. The *Allegretto* is better, and Lamond plays it with a delightful, springy rhythm. The Liszt study is capital.

Having just seen how far the gramophone has to go in reproducing pianoforte tone, I take up a record that shows how far it has already gone. The *Æ.-Voc.* sends a 10-in. d.s. of Jeanne Marie Darré playing brilliantly a *Caprice* in double-notes by J. Phillip, and Chopin's C sharp minor Study, Op. 10, No. 4, in which the tone is remarkably clean and musical—especially in the Phillip piece.

Lionel Tertis continues to lay predatory and arranging hands on pianoforte and other music in order to make up the shortage of works written for his viola. His latest captures are a couple of Mendelssohn's *Songs without Words*, No. 1, in E, and the one in E flat, No. 2, of Op. 53—a couple of the best. They make very expressive viola solos (*Æ.-Voc.* 10-in. d.s.).

Virgilio Lazzari uses a powerful bass voice rather roughly in 'La Calumnia è un venticello,' from *Il Barbiere*—a buffo song with some striking likenesses to 'Non più andrai.' This is an *Æ.-Voc.* 12-in., with explanatory talk on the reverse side.

It would have been well, perhaps, to have given an English version or a few words of explanation on the back of the *Æ.-Voc.* 12-in. record of Gerhardt's singing of Schubert's *Erl-King*. Everybody is supposed to know all about it, but, as a fact, the song is rarely sung. (The pianoforte part rules it out of the amateur repertory.) I don't feel that Gerhardt gives to it all that it calls for, either in voice or characterisation. Only at the close do we feel the dramatic intensity that we expect: we get an impression that the singer has been saving herself for this climax—a good thing to do, provided it can be managed without making the earlier part sound tame. My bouquet goes to Ivor Newton for his playing of the accompaniment.

Two robust operatic records are those of Gigli, singing 'Un di all' azzuro spazio guardai,' from *Andrea Chenier* (H.M.V. 12-in.), and Tita Ruffo singing 'Quand' ero paggio,' from *Falstaff* (H.M.V. 10-in.).

In the way of songs there are an H.M.V. 10-in. d.s. of Carmen Hill (Graham Peel's *Gipsies* and *The Oxen*—pleasant singing: words not clear); an *Æ.-Voc.* 12-in. d.s. of Margaret Balfour (*Ombra mai fù*, with orchestra, and Clay's *Sands o' Dee*. The Handel air is excellently sung; why is Kingsley's title 'The Sands of Dee' made to conform to the silly fashion set by 'Mother o' Mine,' 'Pal o' Mine,' and scores more of colourable imitations of a bad model? This

gratuitous vulgarising of a famous title annoys me so much that for two pins I'd break the record across my knee. But then I should lose *Ombra mai fù*; an *Æ.-Voc.* 10-in. of Roland Hayes (*Deep River*, one of the Negro 'Spirituals' with which he has charmed so many audiences. All the same, his singing of this disappoints me; it is too sentimental. But there is no missing the beauty and appeal of this gifted singer's voice); and an *Æ.-Voc.* 12-in. d.s. of Malcolm McEachern (*Close-Props*, by Wolseley Charles, and *The Windmill*, by H. H. Nelson; neither song is worthy of this fine voice, *The Windmill* being a particularly bad example of the superficial rumbustious type of bass song. But there is no mistaking the public's liking for this kind of thing, and its mind is made up as to what the four voices should do. A bass should be all sound and fury, signifying as little as possible; a tenor should be maudlin; a contralto should deliver throaty sounds, apparently via a drain-pipe; and a soprano should wobble and screech, with at least one high note at the end, so nearly achieved as to be identifiable. And if two words out of twelve come through, the public, instead of looking around for a missile, says nice things about the singer's 'diction.' Blessed and misused word!)

Finally, here is something new in the shape of a couple of whistling solos, toothed by Sybil Fagan—*April sighs* and *Bird at the Waterfall* (*Æ.-Voc.* 10-in. d.s.). But the titles matter little. As soon as the piece has got under way, Sybil starts what is evidently her 'speciality'—imitation of birds. Her whistling otherwise is poor—shrill, breathy, and not always on the note. I wish she could have heard what a delightful and really musical thing whistling is when done by such an artist as Charles Capper. But there is no mistaking her skill at bird-calls. They are so like the real thing that the hearer almost looks round for a pinch of salt or a gun.

## Church and Organ Music

### ROYAL COLLEGE OF ORGANISTS

Revised Regulations for the Associateship Paper Work Examination which will be put into force at the July Examination, 1924.

#### ASSOCIATESHIP

##### PAPER WORK TESTS

###### Morning Paper

1.—To add two parts in florid strict Counterpoint to a given Canto Fermo.

2.—To add two free vocal imitative parts in the style of Bach to a given part, which part may be in a florid idiom or may consist of the Melody of a short Chorale.

3.—To write an accompaniment for pianoforte to a given Melody for voice or violin.

###### Afternoon Paper

1.—The Ear-Tests are as before.

2.—To write an essay of about 200 words, as a test not only of knowledge of the subject, but also of the possession of ordinary literary ability.

3.—(a) To write a melody (only) over a given unfigured bass, and (b) To write a bass (only) under a given melody.

4.—To add three vocal parts to a melody, or unfigured bass.

5.—Three questions will be given—one question on each of the following subjects:—(a) Choir-Training; (b) History of Music (period to be announced); (c) Musical Form.

Only two questions to be answered.

Revised Regulations for the Fellowship Paper Work Examination which will be put in force at the July Examination, 1924.

#### FELLOWSHIP

##### PAPER WORK TESTS

###### Morning Paper

1.—To add three contrapuntal parts in free style (*i.e.*, style of Bach) to a given part—which part may be in a florid idiom, or may consist of the melody of a short Chorale—vocal or instrumental as specified.

###### Or as an alternative:

1a.—The opening of one part being given as a 'point,' a short movement in four vocal parts to be written in the style of the English or Italian Schools of the 16th century as specified in the Examination paper. The whole not to exceed 16 bars of  $\frac{3}{4}$  or  $\frac{4}{4}$  time.

2.—Fugue:—(a) To write a Fugal exposition in three or four parts upon a given subject for string quartet, pianoforte, or organ. Or (b) To write Modulating Episodes not exceeding 12 bars as for a four-part Fugue of which the subject and counter-subject are given. Or (c) To write the concluding 10 or 12 bars of a Fugue introducing a strettò on a pedal point (subject and counter-subject given).

3.—Six questions will be given—two questions on each of the following subjects:—(a) Choir-Training; (b) History of Music (period to be announced); (c) Knowledge of a Standard Work (title to be announced).

One question only in each group to be answered.

###### Afternoon Paper

1.—The Ear-Tests are as before.

2.—To score a given passage for Orchestra. The instruments to be used will be specified on the Examination Paper.

3.—String Quartet. To write about 10 bars of string quartet on a given outline; one part (not necessarily the first violin part) will be given.

4.—To write four-part music (S.A.T.B.) to given words, or to set the words as a solo with accompaniment for pianoforte.

H. A. HARDING, *Hon. Secretary.*

#### ANNUAL GENERAL MEETING

Before the meeting Dr. Bairstow played the following pieces from the Fellowship syllabus for January, 1924:

Choral Prelude ...	Lord Jesus Christ, unto us turn ...	J. S. Bach
Toccata-Prelude on <i>Pange Lingua</i> ...	Bairstow	
<i>Andante</i> from the fifth Quintet ...	Mozart	

In thanking the player, Sir HUGH ALLEN said: I have been asked by the President to say something on your behalf to Dr. Bairstow. It has often been said that Examiners have the best time, and that really the fairest way would be that they should be examined by playing the pieces they set. It seems to me that the Royal College of Organists is the only one that adopts this admirable principle! If the candidates who come up next time, in playing their pieces, get half way to the excellence Dr. Bairstow has shown you, they will undoubtedly all get through. I expect Dr. Bairstow would say he found his own piece much the hardest to play. Nowadays most composers cannot play their own pieces at all! I would like most heartily to give Dr. Bairstow on your behalf our most cordial thanks. The vote of thanks was very heartily endorsed.

Dr. BAIRSTOW: I have been connected with this College, I believe, since 1906, but never have I done such self-denying work for it as I have done this morning! I have never before had to play to an audience like this, and I can only hope that this practice of playing the examination pieces will do one thing, and that is to give us a little more sympathy for the candidates. We shall all appreciate the candidates very much more than we have ever done before. Thank you for your generous appreciation.

The fifty-ninth Annual General Meeting was held at the College, Kensington Gore, on Saturday, July 21, 1923. The President, Dr. Alan Gray, took the chair, and amongst the members present were Sir Hugh P. Allen, Mrs. August.



Dr. E. C. Bairstow, the Rev. C. H. Barker, Messrs. A. Z. Batt, F. W. Belchamber, Dr. G. J. Bennett, Messrs. L. Bleach, Allan Brown, B. Brymer, E. R. Carlos, E. T. Cook, J. W. Croft, G. D. Cunningham, Miss E. A. Davies, Messrs. J. R. Davies, Munro Davison, T. P. Dean, E. M. Dent, E. E. Douglas-Smith, E. Frost, H. T. Gilberthorpe, W. Goynne, Harvey Grace, Herbert Hodge, J. F. Holland, W. G. Hopkins, Prof. C. H. Kitson, Dr. H. G. Ley, Mr. L. A. Lickfold, Dr. C. Macpherson, Messrs. W. Mallinson, L. Manley, W. A. J. Manton, J. Miall, A. Orton, Dr. C. W. Pearce (hon. treasurer), Miss E. J. Priday, Mr. W. Ratcliffe, Dr. H. W. Richards, Messrs. J. M. Rodgers, G. A. Sellick, W. Seymour, Dr. F. G. Shinn, Miss E. Smith, Miss K. C. Smith, Messrs. H. W. South, H. Stubington, P. B. Tomblings, Miss L. R. Trott, Messrs. C. K. Turner, H. Uttley, W. Veitch, E. White, H. F. Williamson, Miss E. M. Williams, and Dr. H. A. Harding (hon. secretary).

The hon. secretary read the Minutes of the last Annual General Meeting, which were confirmed.

Mr. Belchamber and Mr. Munro Davison were appointed scrutineers of the voting papers for the election of members to the Council.

The hon. secretary (Dr. H. A. Harding) read the Annual Report.

#### FIFTY-NINTH ANNUAL REPORT

Your Council have the honour to state that the present Report reveals the very satisfactory results of the past year's work and exceptional evidence of the desire of the College to legislate directly and promptly with a view to the artistic interests of its members.

Having regard to the fact that a large and still increasing number of those responsible for, and interested in, Church Music have become more alive to the need for proficiency in the important department of Choir-Training, the Council have endeavoured to meet this demand by the institution of Examinations in this subject. A complete Syllabus will be issued shortly giving full details of the scheme proposed, meanwhile an outline of it may be found in the columns of the *Musical Times* for July.

It should not be forgotten that the College in past years fully recognised the desirability of encouraging this branch of the organist's training, and only abandoned its Choir-Training examinations in recent years, partly because of the War and partly, to speak quite frankly, because of the apathy of the profession as shown by the absence of candidates. It is earnestly to be hoped that the re-awakened interest in Choir-Training will cause the efforts of the College to be appreciated and utilised with greater enthusiasm than heretofore.

Your Council are fully determined that the Examinations of the College shall be abreast of modern educational methods, and shall be conceived with a view to being real tests of genuine musicianship.

This spirit, the Council think, is evidenced in the revised Regulations for the July, 1924, Examinations which will be obtainable as soon as they are published. A glance at these Revised Regulations will reveal the far-reaching nature of the changes introduced.

The Council have accepted with deep regret the resignation of their esteemed Registrar, Mr. Thomas Shindler, after thirty years of devotion to the interests of the College. The full extent of the debt which this College owes to his sagacious help and loyal sympathy is perhaps known to few, as his services have always been given with unobtrusive self-effacement, but none will grudge him the rest which he feels he needs, though all must regret that it involves his resignation.

The only consideration which can in any way temper our sorrow at losing our Registrar, is that his son, Mr. Alan Shindler, M.A., has been elected in his place. In succeeding to this position, he has the cordial congratulations of the Council, who welcome him, not only on his own account, but also as the son of his father.

Your Council are gratified to notice that His Majesty The King has conferred the honour of Knighthood on two members of the council—Sir Henry Walford Davies and Sir Richard R. Terry.

The candidates for examination during the past year numbered 483, of whom 96 passed, and 149 new members were elected.

The Examiners appointed for 1922-23 were Sir Frederick Bridge, Sir Walter Parratt, Dr. G. J. Bennett, Dr. A. H. Brewer, Mr. E. T. Cook, Mr. Harvey Grace, Prof. C. H. Kitson, Dr. Charles Macpherson, Dr. Stanley Marchant, Dr. Alan Gray, Dr. F. J. Read, and Dr. E. T. Sweeting.

Heartfelt thanks are accorded to Dr. C. W. Pearce, the hon. treasurer, for his able and self-denying labours on behalf of the finances of the College; and the Council wish once more to place on record their great indebtedness to the hon. secretary, Dr. Harding, for his performance of labours which, during the past year, have been considerably heavier than usual. The hon. auditors, Mr. O. D. Belsham, J.P., and Mr. G. R. Ceiley, and the professional auditors, Messrs. Pannell & Co., are also thanked for their services, which are greatly appreciated.

The Council deeply regret to have to report the death of the College clerk, Mr. A. W. Austen, who died in November last, after twenty-nine years of devoted service, and they wish to record their immense appreciation of the work he did for the College. The courteous and able manner in which he carried out his duties was apparent to all, and he will be greatly missed by the members.

Mr. E. E. DOUGLAS-SMITH proposed the adoption of the Annual Report, this was seconded by Sir HUGH ALLEN, and carried.

Dr. C. W. PEARCE (hon. treasurer), in presenting the Annual Financial Statement said: I think we may congratulate ourselves upon the financial state of the College. During the war we had very anxious moments, but that time is now over, and I think the College will have a course of sunshine after the dreadful shadows that once crossed the country.

Upon the proposition of Mr. BELCHAMBER, seconded by Mr. E. E. DOUGLAS-SMITH, the Financial Statement was adopted.

Mr. E. T. COOK: I have much pleasure in proposing the election of Dr. Pearce as hon. treasurer. We owe to him a great debt for the good work he has done for us in the past, and especially during the difficult years. We could not possibly find a better man for the office of Treasurer.

Dr. CHARLES MACPHERSON: I have much pleasure in seconding the election of Dr. Pearce.

The Resolution was carried with acclamation.

Dr. H. W. RICHARDS, in proposing the re-election of Dr. Harding as hon. secretary, said: It is a delight to me to make this proposition again, and in doing so I may be permitted to say a word or two, as I do not think that much has been said about his work. Dr. Harding is the most stubborn person I know if he feels that anything is being put forward which is not in the best interests of this College. On the other hand, he is most amenable and tractable when anything is suggested which might enhance the reputation of the R.C.O. You have already heard something about the alterations in the tests. When Dr. Harding, after careful thought, saw that such changes might be a truer test of the candidates' musicianship, his countenance was a perfect study of intense enthusiasm. At once he took the matter in hand, and he became a whirlwind of energy. We all had to get a 'move on' whether we liked it or not! There were the alterations in the paper work, also the revival, in a different form, of our old Choir-Training examination, which, allow me to say here and now, had been carefully considered long before a somewhat spiteful article on the subject appeared in a certain musical journal. To alter a syllabus is a delicate and intricate matter, and the labour of pointing out weak spots and unworkable suggestions devolved entirely upon Dr. Harding. I cannot attempt to tell you the trouble, the anxious thought, and the quarts of midnight oil which these changes have cost him, but members ought to know of the self-sacrificing way in which he slaves for our benefit. Let us assure him, then, of our heartfelt gratitude for all he has done and is doing. Let us be thankful that he is willing to act again as our much-valued and esteemed hon. secretary; and before he has time to reconsider let us be wise in our own interests, and, as they say in electioneering language, let us 'plump for Harding' every time.

Mr. HARVEY GRACE: I have much pleasure in seconding. Many people think that an hon. secretary is merely a decorative person who signs a few of the more important letters, sits in the limelight at the meetings, and picks up a great deal of honour and glory at very little cost. But no one can be a member of this College for long without seeing the immense amount of work that Dr. Harding does for it. I run against him in other places outside the College, and I know very well that I shall not be with him long before something turns up about the R.C.O. How so busy a man finds time for all this extra work I don't know. This College has had a long and useful past, and can look forward to an even finer future. It will have as honorary secretaries many distinguished musicians, but if there is one who puts more hard work into his job than Dr. Harding, he will be a prodigy.

THE PRESIDENT: I might add that it is very hard for me to conceive what this College would do without Dr. Harding. The proposition was put to the vote, and carried with heartiest applause.

Dr. HARDING: I thank you all very much indeed for this kind expression of confidence in me, and for electing me as hon. secretary for another year. I shall do my very best to fulfil the duties of the office.

The hon. auditors, Mr. O. D. Belsham J.P., and Mr. G. R. Ceiley, and the professional auditors, Messrs. Pannell & Co., were re-elected, with sincere thanks for their past services—proposed by Dr. Harding, and seconded by Mr. Belchamber.

THE PRESIDENT: I have received the report of the scrutineers. The voting for the London and Country members of the Council was as follows: *London*.—Dr. H. W. Richards, 465; Dr. F. G. Shinn, 398; Mr. R. Goss-Custard, 178; Mr. J. A. Meale, 118. *Country*.—Sir Ivor Atkins, 455; Dr. G. J. Bennett, 423; Dr. C. C. Palmer, 253. I declare that Dr. Richards, Dr. Shinn, Sir Ivor Atkins, and Dr. Bennett, are elected members of the Council.

Dr. SHINN: I have been asked to propose a vote of thanks to Dr. Alan Gray for acting as President of this College during the past year. It needs no words of mine to commend this resolution to you, or to tell you of Dr. Gray's eminence as an organist. As a composer of organ music, and as a leading musician of Cambridge, he is so well known that it would be an impertinence in me to mention these things. In the manner in which he has attended to the work of this College, he has followed the traditions of all the eminent men we have had as Presidents in past years, and I ask you to give him a hearty vote of thanks for the very able way in which he has carried out the duties of President for the past year.

Dr. H. G. LEY: I second this vote of thanks with great pleasure.

The vote was carried with hearty acclamation.

THE PRESIDENT: I thank you very much for this expression of thanks. I may say that when I was elected President I regarded it as the greatest honour I had ever had conferred upon me. I will do all I can to safeguard the interests of this College.

The proceedings then terminated.

#### MORE PLUMS FROM PROGRAMMES

We have received further samples of programme annotations of the baser type. Here is one attached to a Storm by Dunstan:

'This piece opens with quiet passages adapted from Beethoven's *Pastoral* Symphony, including part of the forest scene, where the notes of the nightingale, cuckoo, and quail are heard blending with other sounds of nature and with Handel's representation of the linnet's song. This leads to an imitation of the shepherd's pipe and a series of mountain echoes, followed by various familiar melodies, after which the evening bells of the village church call the peasants to worship. Just as they are entering the church, mutterings of a distant storm are heard, which gradually develops during the singing of the "Evening

Hymn," and finally bursts forth in all its fury. The storm having run its course, gradually subsides, and fragments of the original hymn may again be heard, together with the resumption of the music of the birds.'

On the same page we find this random statement: 'A capriccio or scherzo should appear entirely ethereal.' If this be so, very few of the best examples play the game. Here is something nice about an old friend:

'This popular item from the prolific pen of the late organist of the fine Church of Sainte-Eustache, Paris, is sometimes known as *The Pilgrim's Song of Hope*. The haunting theme is first given out on the diapasons, after which flute variations appear, and a restful conclusion is reached after a display of more or less intricate arpeggios and brilliant chromatic passages, during which the theme continues to pursue the even tenour of its melodious way.'

#### Of an arrangement of *The Lost Chord*:

'Admirably arranged for the organ by the late Dr. Spark, of Leeds, the performer offers no apology for including this old favourite on the present occasion. It would seem that few other songs fall under an organist's hands so very appropriately: here the words can almost be "heard" as uttered by the Vox Humana; and the final enunciation by the Tuba that Death's bright angel may "Speak in that Chord again" leads us on to a "Grand Amen" that fills the inmost soul with thoughts of the loftiest inspiration.'

#### Of a group comprising Dubois's *Cantilène Nuptiale* and Mendelssohn's *Bees' Wedding and Spring Song*:

'At a moment when the heart turns lightly to thoughts of springtide joy with its attendant and compelling recreative happenings the little wedding scene of M. Dubois, followed by the busier nuptials of the bees, will prepare the mind for the cheery *Spring Song* of the great Mendelssohn, and many will doubtless return home dreamily reminiscent of the latter. In Germany there is an old proverb that a man has two gala days in his life—those of his wedding and funeral. For to-night let us think only of the former! The *Bees' Wedding* and the *Spring Song*, both with distinctive characteristics, are indeed typical examples of "Songs without Words."

The largest and juiciest plum has to do with the Rachmaninov Prelude in C sharp minor. Several gruesome programmes have been tacked on to this piece; the best of the bunch is perhaps that of the man buried alive and knocking on his coffin-lid. Here is another which runs it close:

'The scene is in Moscow—the proud, the vanquished; in the midst of its illimitable snow-clad plains; in the first depressing gloom of the long winter night; its desolate streets resounding to the stern tread of Napoleon's victorious troops; Moscow suddenly ablaze in every part, the torch applied by the hands of its fiercely sullen inhabitants; Moscow consuming to ashes, and Napoleon's long-cherished, all but fulfilled hope of safety and comfort for his vast army through the long winter, on which he had staked his all, going up in smoke before his eyes, and leaving four hundred thousand invading Frenchmen without food or shelter in the heart of a frozen desert; while the ponderous, deep-throated bell of the Kremlin, sounding the alarm, booms on above the rush and roar of the flames, the crash of falling buildings, the shrieks of the wounded, of the burned alive in hospitals, and all the confused terrors of frenzy, despair, and destruction.'

One would not think of Rheinberger as offering much scope to this picturesque annotator. But the programme from which most of the above notes are taken winds up with a few words on his A minor Sonata. (By the way, it was not a happy arrangement that brought in one of the least attractive

tive Sonatas of Rheinberger at the close of a programme otherwise made up of items calculated to appeal to the many-headed. The folk who enjoyed the *Pilgrims' Song of Hope*, *The Lost Chord*, and the *Prelude* must have found Josef rather dull.) Here is the note, which says nothing of the main feature of the Sonata—its use of Tonus Peregrinus—and which ignores the first movement and lavishly flatters the second and third:

'Few organists worthy of the name will consider their repertoire complete without a nugget or two from the goldmine of organ music left us by the great Munich professor. His Organ Sonatas are perhaps the most fascinating works for the instrument that the modern classical school presents. The Sonata under notice has for its especial features an eminently peaceful *Intermezzo* and a most masterly Fugue, that piles up the glories of marvellously interwoven chromatics, with a perspicuity that may fitly be described as positively prodigious . . . .

or an artfulness that may fitly be called absolutely astounding.

#### ORGAN RECITALS AT BIRMINGHAM

Recitals have been given during the Roman Catholic Exhibition at Bingley Hall during the week from August 4 to 10 by some famous players. M. Dupré played twice, his programmes being, as usual, drawn from Bach and the modern French school. We cannot help wondering whether Dupré, Bonnet, and their brilliant confrères, have ever heard of any German composer other than Bach. Is there nothing of Rheinberger, Reger, or Karg-Elert worthy their attention? So far as modern music is concerned these French players confine themselves to their own circle, like the little community that tried to make a living by taking in each other's washing. Mr. T. W. North's two programmes were drawn from Bach, Wolstenholme, Saint-Saëns, Boccherini, Raff, Mozart (Fantasia in F minor), Viërne, Weber, Hoffmann, and Liszt (Fantasia and Fugue). Mr. Arthur Meale played Boellmann's *Gothic Suite*, a group of American composers, the 'Great' G minor, a French group, the *Ruy Blas* Overture, and some of his own pieces. M. Guy Weitz played the *St. Anne* Prelude and Fugue, Viërne's first Symphony, four of the best of Franck's organ works, and small pieces by Couperin, Rameau, and Widor. Mr. Reginald Goss Custard's programmes were first-rate, including some bright Bach—the D major, the G minor (presumably the 'Short'), and the 'Jig' Fugue, the first movement of Widor's sixth Symphony, Handel's first Concerto, the Overture to *Euryanthe*, Mendelssohn's sixth Sonata, and the *Gothic Suite*. (It is a pity more of our recitalists do not give this work an occasional rest in favour of the composer's second Suite.) Messrs. H. F. Ellingford and G. D. Cunningham were also announced to play, but we have not been able to obtain their programmes. Every evening Mr. Roland Tims gave what was described as a 'popular' recital, playing comic-opera fantasias, such things as the *Zampa* Overture, with, it is true, some good music, and 'featuring' every time a storm of his own compounding. This was given great point in the Press advertisements—DON'T FAIL TO HEAR MR. TIMS PLAY THE 'STORM' (PLAYED AT EACH OF HIS RECITALS), YOU'LL NEVER FORGET IT. This kind of thing should be reserved for the cinema or the music-hall, and not exploited during a series of recitals given by organists who relied for their attraction on good music and not gaudy tricks.

Since writing the above, we have read Mr. Sheldon's comments on the 'Storm,' in the *Birmingham Post* of August 14:

'Mr. Rowland Tims prostrated us with his "Storm" piece. The calamitous effect of the meretricious in music has never within our experience been more fitly illustrated. . . . The claim made for Mr. Tims's "Storm"—"You'll never forget it"—proved only too well founded; we never shall—and our hope for Mr. Tims, who was obviously an able executant, is that very soon he will be as wishful to forget it as we are.'

#### ST. PAUL'S, KNIGHTSBRIDGE

The organ at St. Paul's, Knightsbridge, has recently been rebuilt by Messrs. Rushworth & Dreaper. We give the specification:

##### GREAT ORGAN

	FT.		FT.
Double Diapason	16	Flute Harmonic	4
*Open Diapason I.	8	Twelfth	2½
Open Diapason II.	8	Fifteenth	3
Open Diapason III.	8	Sesquialtera	4 ranks
Claribel Flute	8	Trombone	16
†Stopped Diapason	8	Tromba	8
Principal	4	Claron	4

##### CHOIR ORGAN (enclosed)

	FT.		FT.
*Contra Dulciana	16	*Salicet	4
†Violoncello	8	Flute Harmonic	4
Claribel Flute	8	Piccolo	2
Dulciana	8	*Vox Humana	8
Vox Angelica	8		

##### SWELL ORGAN

	FT.		FT.
Lieblich Bourdon	16	Flageolet	2
Open Diapason	8	*Mixture	4 ranks
Lieblich Gedeckt	8	Contra Hautboy	16
*Echo Gamba	8	Cornopean	8
*Vox Celestes (Tenor C)	8	Hautboy	8
Gemshorn	4	Claron	4
Lieblich Flute	4		

##### SOLO ORGAN (5 stops enclosed in Choir Box)

	FT.		FT.
*Flute à Bouchée	8	Clarinet	8
†Harmonic Flute	4	*Orchestral Oboe	8
*Cor Anglais	16	Tuba (unenclosed)	8

##### PEDAL ORGAN

	FT.		FT.
*Harmonic Bass (acoustic)	32	*Dulciana (from Choir)	16
Open Wood	16	*Octave Wood	8
†Violone	16	†Flute Bass	8
Bourdon	16	Ophicleide	16

\* New stop. † Remodelled stop.

Mr. W. Ratcliff gave the opening recital, playing Bennet's Fugue in D, two Chorale Preludes by Karg-Elert, Hollins's *Intermezzo* in D flat, the Prelude to *Gerontius*, Borowski's Meditation-Elegie, and *Finlandia*. Recitals have also been given by Dr. Charles Macpherson, Dr. W. H. Harris, and Mr. H. L. Balfour.

#### THE BYRD TERCENTENARY IN SOUTH AFRICA

The Byrd Tercentenary was worthily celebrated at Johannesburg on June 24 and 26. On the former date a programme of Elizabethan music, comprising six items by Byrd and one each by Edwards and Morley, was given in the Town Hall, the choral items being sung by the Elizabethan Singers, a double quartet coached by Mr. John Connell, the town organist. Mr. Connell also played the instrumental items. On the following day the usual lunch-hour recital took the form of a short Byrd programme, and a lecture on the composer by Mr. Connell. Thanks to the interest roused by articles in the Press, large and attentive audiences were present. We note an unusual and effective method of publicity: small posters were attached to the windows of all the Johannesburg trams, one side being printed in English, the other in Dutch. Here is the latter:

##### STADHUIS

##### ORGELBESPELING

DOOR DE STADS ORGELIST

DE HEER JOHN CONNELL, F.R.C.O.,

Zondag, 24ste Junie (ten 9 uur n.m.).

##### ELIZABETHAN MUSIEK

(WILLIAM BYRD DRIEHONDERSTE GEDENKDAG)

TOEGANG: 6d.

PRIVAAT LOGES: 10s. 6d.

BALKON: 1s.

DEUREN OPEN 8.15 N.M.

## ST. MICHAEL'S, CORNHILL

A leaflet setting forth the musical arrangements at this church has reached us. Dr. Harold Darke and the St. Michael's Singers have committed themselves to a busy season. The twenty-second series of Monday mid-day organ recitals will begin on September 3; six Bach recitals take place on the consecutive Thursdays beginning on September 27 (6.0 p.m.); the annual Musical Festival is fixed for November 5 to 8 at 1.0 and 6.0 o'clock each day (full particulars later); and the first of the special monthly musical services takes place on September 20, at 6 p.m., when the St. Michael's Singers will perform Parry's *Beyond these Voices*. Other works under rehearsal by this enterprising body are Parry's *The Glories of our Blood and State*, and *Blest Pair of Sirens*, Vaughan Williams's *Mystical Songs* and *Towards the Unknown Region*, the Kyrie and Gloria from the B minor Mass, &c. City workers who wish to join should apply to the secretary, St. Michael's Vestry, Cornhill, E.C. There is a simple voice trial. The first rehearsal takes place on September 3, at 6.0.

## ST. GILES'S CATHEDRAL, EDINBURGH

Mr. W. Greenhouse Allt has been appointed organist and Master of the Music at St. Giles's Cathedral, Edinburgh, in succession to Mr. John Hartley, who has retired after forty-five years' continuous service, having been appointed in 1878. Mr. Allt has been conductor of the Royal



Photo by)

W. GREENHOUSE ALLT

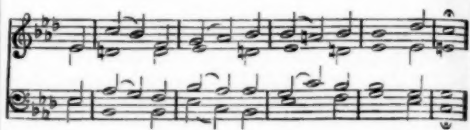
[Histed

Choral Union and Scottish Choir concerts since 1915. From 1910 to 1915 he was assistant to Dr. Bates at Norwich Cathedral, and in 1912 accompanist to the Norwich Musical Festival. He goes to St. Giles's from the Church of St. John the Evangelist, Edinburgh, where he has been organist and choirmaster since 1915. Mr. Allt's first service at St. Giles's, on July 15, will remain in his memory, as The King and Queen were present, being then on a visit to Edinburgh. The following programme was played at this service, and repeated on the following evening: Trumpet Voluntary, Purcell; Andantino, Franck; *Pax Vobiscum*, Karg-Elert; Solemn Melody, Walford Davies; Postlude on *London New*, Grace; Intermezzo, Brahms; Imperial March, Elgar.

## DUDLEY PARISH CHURCH

The old organ at this Church, originally built by Thomas Elliott (William Hill's father-in-law), in 1819, and since then twice rebuilt, broke down badly in 1921, and has now been restored by Messrs. Foscett, of Shepherd's Bush, under the supervision of the Rev. Noel Bonavia-Hunt. The organ is now an instrument of three manuals, with ten stops on the Great, eleven on the Swell, seven on the Choir, and seven on the Pedal. Some of these are only prepared for. The instrument was opened on July 19, when Mr. Thomas North, a former organist of the Church, gave a recital.

Mr. Harold A. Jeboult sends us a page of a recent issue of the Church magazine *Home Words* containing what is ambiguously called a Prize Children's Hymn. Mr. Jeboult's description of it as 'inane rubbish' is not a bit too strong. We quote one phrase:



The editor of *Home Words* would not dream of publishing an article or a poem which bristled with grammatical errors, so why does he inflict this wretched stuff on his readers? The fact that the hymn is intended for use by children makes the matter worse. As the composer has won a prize with the tune we think it only fair that he should have a taste of the pillory as well, in order to balance things, so we give his name—Cecil C. White. May he never write another tune!

We have been interested to receive a batch of programmes of recitals given at Christ Church, South Yarra, Victoria, by the organist, Mr. Leslie Curnow. Among works played recently were Karg-Elert's *Homage to Handel* (evidently the first performance in the Antipodes), Widor's fifth Symphony, Karg-Elert's Three Pastels and Improvisation on *In dulci jubilo*, Malling's *Six Scenes from the Life of St. Paul*, Harwood's *Dithyramb*, the first movement of Elgar's Sonata, and Mendelssohn's sixth Sonata, as well as pieces by Bach, Parry, Wesley, Purcell, Liszt, Debussy, &c. Vocal and string items were a prominent feature, e.g., Mr. Cecil Parkes has played Beethoven's Violin Concerto in D, Handel's Sonata in A, and smaller works by Chopin, Tartini, Sibelius, Schubert, Haydn, &c. We are glad to hear that South Yarra is not unappreciative of this good work of its organist and his helpers.

At his organ recital in York Minster, on July 28, Marcel Dupré played the Bach Passacaglia and Fugue, besides the Fantasia in C minor of Thomas Adams and his own Prelude and Fugue in F minor. Franck's *Finale* in B flat and part of Widor's *Symphonic Gothique* were also in the programme. The performer extemporised a Fantasia with variations on the theme of an ancient Easter carol.

In the Deanery grounds at Ripon, on July 21, the Ripon Cathedral Choir Old Boys' Association held its ninth annual reunion. Mr. C. J. Bains was elected hon. secretary and Mr. R. C. Hodgson treasurer. The balance-sheet showed £28 in hand. It was decided to have four early choral Eucharists annually, the members then constituting the choir. The Association was addressed by Archdeacon Watson at Evensong in the Cathedral.

Mr. Lynnwood Farnam is announced to give recitals at Westminster Cathedral on September 13, at 6.30, and at York Minster on September 1.



## ORGAN RECITALS

Mr. Stainton de B. Taylor, Temple of Humanity, Liverpool—Sonata in E minor, *Rheinberger*; Three Choral Preludes, *Bach*; Pastorale, *Frank*; Sonata in A, *Mendelssohn*.

Mr. C. E. Blyton Dobson, High Pavement Chapel, Nottingham—Toccata in F, *Widor*; Meditation, *Harvey Grace*; First movement (Sonata in G), *Hiles*.

Mr. Cyril Pearce, College Street Baptist Church, Northampton—Phantasia in E flat, *Rheinberger*; Pæan, *Harwood*; Choral Preludes by *Bach* and *Brakms*.

Mr. Malcolm Courtenay Boyle, Holy Trinity, Windsor—Phantasia in E flat, *Rheinberger*; First movement (Sonata No. 1), *Bach*; Rhapsody No. 1, *Howells*.

Mr. G. W. Harris Sellick, St. Mary Magdalene's, Ashby-upon-Mersey—Introduction and Fugato, *Brewer*; Prelude on the 'Old 104th,' *Parry*; Allegro Maestoso (Sonata No. 2), *Claussmann*; Prelude and Fugue in D, *Bach*.

Mr. Norman W. Newell, St. Mark's, Leeds—Prelude, Fugue, and Variation, *Frank*; Prelude and Fugue on B A C H, *Liszt*; Pastoral Sonata, *Rheinberger*.

Mr. Ambrose P. Porter, St. Matthias's, Richmond—Sonata No. 1, *Borowski*; 'Finlandia,' Final, *Frank*; Marche Pontificale, *Widor*; Sonata, *Reubke*.

Mr. Eric Brough, St. Lawrence Jewry—Choral No. 1, *Frank*; Psalm-Prelude No. 1, *Howells*; Allegro from Symphony No. 6, *Widor*. (With Messrs. Stuart Foord and G. Herbert Davies, *Bach's* Double Concerto for two violins.)

Mr. Paul Rochard, St. Saviour's, Everton—Passacaglia, *Cyril Scott*; Prelude to the 'Cloud Messengers,' *Holst*; Variations, *Bonnet*; Symphony No. 5, *Widor*.

Mr. Douglas Rogers, St. John the Baptist, Widford—Concerto No. 2, in B flat, *Handel*; Réverie on 'University,' *Grace*; Fantasia and Fugue in C minor, *Bach*.

Mr. A. E. L. Burr, St. Peter's, Thanet—Prelude in B flat minor, *Bach*; Entrée and Elevation, *Vierne*; Choral Preludes by *Stanford*, *Harwood*, and *Karg-Elert*.

Mr. H. S. Wallbank, Hexham Abbey—Pastorale, *Claussmann*; Toccata in C, *Bach*; Angel's Farewell from 'Gerontius'; Finale (Symphony No. 5), *Widor*.

Mr. A. M. Hawkins, St. Clement Danes—Gothic Suite, *Beillmann*; Choral Preludes by *Bach*, *Karg-Elert*, *Brakms*, and *Stanford*.

Mr. Harold Helman, East Retford Parish Church—Voluntary in C, *Maurice Greene*; Overture in C sharp minor, *Bernard Johnson*; Introduction and Fugue, *Reubke*; Cradle Song and Rhapsody, *Grace*.

Mr. W. J. Lancaster, Bolton Parish Church—Grand Piece Symphonique, *Frank*; Rhapsody in D flat, *Howells*; Choral Song and Fugue, *Wesley*.

Mr. Henry Riding, St. Mary Aldermanbury—Imperial March and Sursum Corda, *Elgar*; Pastorale, *Speer*; Heroic March, *Lemare*.

Dr. William Prendergast, Winchester Cathedral—Toccata and Fugue in D minor, *Bach*; Marcia Eroica and Hush Song, *Stanford*; Ronde des Princesses, *Stravinsky*; March on a Theme of Handel, *Guilmant*.

Miss Christina Chalmers, St. Clement Danes—Fantasia and Fugue, *Mozart*; Voluntary in A minor, *Gibbons*; Prelude, *d'Indy*; Fantasy on 'By Babylon's Streams,' *Harris*.

Mr. Herbert Hodge, St. Mary-le-Bow—Psalm-Prelude No. 1, *Howells*; Prelude and Fugue, *Walmisley*; Pastorale, *Frank*; Fantasia and Fugue in G minor, *Bach*.

Dr. R. Walker Robson, Christ Church, Crouch End—Rhapsody in E, *Howells*; Passacaglia in D minor, *Reger*; Allegro (Symphony No. 6), *Widor*; Fantasia in F minor, *Mozart*.

Dr. Louis Hamand, Malvern Priory Church—Air and Variations, S. S. *Wesley*; Toccata and Fugue in D minor, *Bach*; Finale from sixth Symphony, *Tchaikovsky*.

Dr. C. F. Waters, St. Saviour's, Croydon—First movement, Sonata No. 1, *Bach*; Choral Fantasy, *Waters*; Prelude and Fugue (Symphony No. 1), *Vierne*; Finale (Sonata No. 1), *Harwood*.

## APPOINTMENTS

Mr. W. Greenhouse Allt, master of the music and organist, St. Giles's Cathedral, Edinburgh.

Mr. Frederick W. Carlick, organist and choirmaster, St. Stephen's, Upper Holloway.

Mr. George W. Gaythorpe, organist and choirmaster, Radcliffe Congregational Church, Pendleton.

Mr. William G. James, organist and choirmaster, SS. Peter and Paul, Teddington.

Mr. Frederick Kitchener, organist and choirmaster, St. Benedict's, Ardwick, Manchester.

Mr. Frederick Mason, organist and choirmaster, St. John's Cathedral, Hong Kong.

Mr. Percy Penrose, organist, St. James's, Birch-in-Rusholme, Manchester.

Mr. E. D. Taylor, organist and choirmaster, St. James's, Tunbridge Wells.

Dr. C. F. Waters, organist and choirmaster, St. Mary's, Guildford.

## The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others.

Viola player, experienced in chamber music, desires to join string or pianoforte quartet, or would be glad to hear from experienced violinists or 'cellist, with a view to forming a quartet party. North London district.—BRATSCHER, c/o Musical Times.

The North London Orchestral Society resumes rehearsals on October 8, at St. John's Hall, Gloucester Road, Finsbury Park. New members will be welcomed. Flat pitch is used.—Further particulars from hon. secretary, Mrs. SEDGFIELD, 54, Bethune Road, N.16.

Wanted soprano, alto, and bass to join small party (third season) for singing mediæval music—Palestrina, Byrd, Gibbons, &c. Meet Saturday afternoons in West End. Good ear and moderate sight-reading needed.—Rev. H. SPENCE, 58, King's Road, Willesden Green, or St. Andrew's Church.

A good amateur oboe player (Queen's Hall pitch) required for the Civil Service Orchestra. Rehearsals on Thursdays from 5.30 to 7.30 p.m. No subscription asked, but no fees paid.—E. J. STEVENS (hon. secretary), 50, High Road, Chiswick, W.4. Telephone: Chiswick 1824.

The West London Co-operative Orchestral Society has been reorganized. Rehearsals at 243, Dawes Road, Fulham, Saturdays, at 7.30 p.m.—Apply HON. SECRETARY, 9, Ward's Avenue, Fulham, S.W.6.

Tenor vocalist wishes to meet pianist in Wimbledon or Balham districts with a view to mutual practice.—W. H. H., c/o Musical Times.

Chiswick and Gunnersbury Philharmonic (Conductor: Mr. David M. Davis). Vacancies, choir and orchestra. Seventeenth season commences September 17, at Chiswick Town Hall.—Apply Mr. E. LESLIE SIKES, 223A, Hammersmith Road, W.6.

South London Philharmonic Society (Conductor: William H. Kerridge). Orchestral section: Vacancies for violas, violoncellos, double-bass, a few wood-wind players, horns, and tenor trombones. Rehearsals, Monday evenings, at New Cross, S.E.—Applications to hon. orchestral secretary, EDWARD A. WHITE, 15, Ashurst Street, Battersea, S.W.11.

Pianist (lady) would like to join concert party or dance orchestra; thoroughly experienced and good accompanist. S.W. district.—K., 462, Fulham Palace Road, S.W.6.

Recently-formed Choral Society requires the help of good amateur instrumentalists for the purposes of accompaniment.—Apply, W. A. NOAKES, 64, Cumberland Street, S.W.1.

Lady (viola) and son (violoncello) wish to meet two violinists (ladies). Highbury district.—B., c/o Musical Times.

Young soprano, with slight experience, wishes to meet good accompanist one or two evenings a week for mutual practice. West London district.—C. G., c/o Musical Times.

Tollington Orchestra has resumed practices. Library of over seventy pieces. Instrumentalists wishing to join please write to the secretary, Mr. D. H. JENKINS, 105, Moray Road, N.4.

P.S.A. Orchestras.—Good violinist would be willing to lead an orchestra in return for an opportunity for occasional conducting.—Phone: Putney 3185.

Experienced violinist (20) desires to meet able and enthusiastic violinist, 'cellist, and double-bass player (either sex) of about the same age, with a view to forming a really good string quartet.—J. B., 39, Gurney Road, E.15.

Players of wood-wind and brass instruments (particularly trumpets, horns, and trombones) are required for an amateur orchestra which is being formed in the Lewisham S.E. district.—Apply The SECRETARY, c/o *Musical Times*.

[The sender of the above is asked to let us have his address.—ED.]

Amateur violinist-pianist (lady) wishes to meet violinist (lady or gentleman); view, mutual violin practice, occasionally or regularly; also wishes to meet pianist-accompanist. Nottingham district.—Miss POOL, 'Westwolds,' Burton-Joyce, Notts.

Wanted to get together for dance orchestra, two violins, clarinet or saxophone, trombone, 'cellist, or double-bass.—McM., c/o *Musical Times*.

South London Philharmonic Society has vacancies for two violas, two 'cellos, two double-basses, one flute, one oboe, two bassoons, horns, and tenor trombone.—Hon. secretary, EDWARD A. WHITE, 15, Ashurst Street, Battersea, S.W.11.

Dorville Amateur Choral and Dramatic Society (Dorville Players). There are a few vacancies.—Hon. secretary, F. W. REYNOLDS, 136, Uxbridge Road, W.12.

Our inquiry last month as to Musical Clubs in London brought a good response, and we are glad to be able to give the following brief particulars:

Paddington Music Club (affiliated to the Federation of Music Clubs). Membership of about 150; about forty more are needed in order to reach the minimum on which a series of concerts can be undertaken.—Hon. secretary, Miss Margaret Turner, 21, Westbourne Terrace, W.2.

South London Musical Club. Headquarters, Surrey Masonic Hall, Camberwell New Road, S.E. Founded in 1875. Meets every Tuesday, summer and winter, at 7.30 to 9.30, for practice of male-voice choral works and social enjoyment. Hon. secretary, Mr. E. D. Talbot, 20, Manor Park, S.E.13. Readers are offered a cordial welcome at the Masonic Hall on any Club evening.

Central London Music Study Circle. Headquarters, Metropolitan Academy of Music, 72-74, High Street, Marylebone, W.1. Music, discussion, and sociability. Meetings usually first Saturday in each month, at 3.0 to 5.0, from October to April. Hon. secretary, Mr. Anton Herrick, 19, Christchurch Road, Hampstead, N.W.3.

The New Kensington Music Club (affiliated to Federation of Music Clubs). Hon. secretary, Miss Edna Grasemann, 25, Campden House Chambers, Sheffield Terrace, W.8.

## Letters to the Editor

### 'THE NEGLECT OF ELGAR'

SIR,—Mr. Orr has pleaded the case for a revival of interest in Elgar's music so eloquently that no more need be said on that matter for the moment. I should, however, like to draw the attention of your readers to the fact that the first Symphony is to be performed at the Promenade Concerts, on October 17. Can't we look on this as a test case, and should it not be the clear duty of those of us who still cherish sufficient ideals about music to prefer the noble to the vulgar and the masterpiece to the mere 'stunt,' to be present ourselves and influence others to come? Sir Henry Wood may be relied on to devote the utmost care to the preparation of the work, and to give us an authoritative reading which will finally delete all memories of that ghastly Damrosch parody three years ago.

I do not know if you would be willing to open your correspondence column to any such discussion, but I should be most interested to know whether your readers as a whole share my view that the present neglect of Elgar is largely due to a miscalculation in psychology on the part of concert promoters. To my mind they have just missed their cue in failing to sense the very strong reaction towards everything implied by the expression 'The Art of Music' which has taken place during the last few years. If this is so, statistics of three years ago in regard to attendances at Elgar concerts should no longer be used as a basis for the future. If concert promoters are out to do justice to great works of all epochs they must of necessity include the Symphonies of Elgar, who is generally acknowledged to be as great a composer as any living. Let them not fear—we shall come!—Yours, &c.,

ROBERT LORENZ

August 3, 1923.

### TONIC SOL-FA AND THE MINOR MODE

SIR,—An article in the August issue of the *School Music Review* on 'Doh-minor,' 'Lah-minor,' and 'Fixed-Doh,' appealed to me with such force, that I beg to emphasise more strongly its line of thought.

The 'Fixed-Doh' and 'Doh-minor' are both wrong in principle, and, to ninety-five per cent. of singers, quite impossible in practice.

Sight-singing may be acquired in three ways, by three types of musicians:

(1.)—By being a genius, gifted with the sense of absolute pitch. This power is given to, say, one in ten thousand, although at our musical colleges, to which the gifted ones gravitate, the proportion is, naturally, very much higher.

(2.)—By long years of intensive study of an instrument (pianoforte, violin, &c.), by which the sense of pitch is often cultivated to a very high degree.

(3.)—By realising the 'mental effect' of each sound in relation to the key-note, so that by virtue of this subconscious feeling each note can be struck—sung—firmly and surely. This association of the sound with the Sol-fa name is so important, that its non-recognition by the 'Fixed-Doh' and the 'Doh-minor' makes these resurrected notions to be as impossible at the present as they proved to be in the past.

### FIXED-DOH

This has always been advocated by clever musicians of the first or second type, whose innate skill enables them to ride over difficulties of notation and inconsistencies of method. These gifted ones, not needing the educational mnemonic assistance of the law of association which the ordinary musician requires, are generally contemptuous of such aids, and thus they ignore the claims of 90 or 95 per cent. of those who wish to acquire the power to sing at sight, the result, in the end, being failure.

A brilliant friend of mine, whose portrait hangs in my room, some time ago was appointed director of a very important musical city institution out of England. He thought he could oust the 'Movable Doh' and institute the 'Fixed-Doh.' He failed, notwithstanding his great talents. The 'Movable Doh' was the immovable rock on which he split, and he has sought another clime. It has been ever thus since the time of Hullah and other zealous but misguided enthusiasts, who ignored the mental aspect, and tried to put sight-reading on a mechanical keyboard basis.

### DOH-MINOR

The 'Doh-minor' 'stunt'—excuse the term, because I cannot invest it with a worthier name—also presents the same tonal anomaly, but in a different form.

If it be illogical to ignore the mental effects in the 'Fixed-Doh' method it is equally so in the 'Doh-Minor.' Just as many difficulties are presented to the singer in calling A *Doh* in the key of A minor as there are in calling the key-note of A major *Lah* in the 'Fixed-Doh' method.

This is merely a replica of the now outworn—if not discredited—mathematical system of the Harmonic Chord basis of harmony, which was championed by Hullah, Macfarren, and Ebenezer Prout (who later disavowed it).

It is true that there are four notes of the seven which are the same in the major and minor keys, but even these have

different sound or appeal to the ear. As the boy, Gounod, remarked to his mother, 'the minor tonic weeps.' A more striking example was given at the I.S.M. Conference, when a delegate related how his little son put his fingers in his ears, and ran out of the room crying when he played in a minor key. It is a wrong assumption to suppose that because the treatment of the major and minor keys may be the same in harmony—although the alleged gain is doubtful, as there are different idioms in minor keys from the major—they cannot be accorded the same treatment for vocal purposes. Such reasoning on false premises recalls Macaulay's story of a country squire who, to justify fox-hunting, said, 'The huntsmen like it, the horses like it, the hounds like it, the villagers like it, and therefore the fox must like it.'

The fact is, the 'Doh-minor' will not work. In the past it had the weighty advocacy of Sedley Taylor, but his views were 'snowed under' by teaching experience. And this recrudescence 'will have its day and cease to be' in due course.

As I looked through the copies of the capital songs printed in this illogical style, I felt sorry for the composers whose compositions were saddled with the repellant handicap of misfit notation; and why on earth a sane, level-headed, far-seeing publisher should take the risk of issuing examples in this quaint guise, I really cannot understand.

—Yours, &c.,

HENRY COWARD.

Sheffield. August 6, 1923.

#### 'COME UNTO THESE YELLOW SANDS'

SIR,—'Feste' does not mention Purcell's setting of this song. Purcell not only omits the *Cock-a-doodle-doo* but also the *Bow-wow*:

Foot it featly here and there,  
And sweet sprites bear  
The burden. (*Burden dispersedly.*)  
Hark, hark! (*Bow-wow.*)  
The watchdogs bark. (*Bow-wow.*)  
Hark, hark! I hear  
The strain of strutting chancicleer.  
(*Cock-a-doodle-doo.*)

Is it possible that these pictorial cries were to be heard at a distance? If so, they would not clash with the harmony—the ear perhaps accepting them on a different plane.

With regard to the repetition of lines, would not 'Feste' agree that the early composers were not concerned with a point to point setting, but tried to suggest, broadly, the spirit of the text as a whole, so far as the musical equipment and conventions of their own day allowed?—Yours, &c.,

Coventry.

G. I.

August 17, 1923.

#### BUSONI, WITH BEARD

SIR,—Would it be possible to obtain through your paper, either by advertisement or in the 'Answers to Correspondents' column, a photograph of Busoni wearing a beard (about twenty years ago), or the name of a photographer who made one? I am informed by a London firm (I think the London Stereoscopic Co.) that a very good photo did exist, but they could not tell me the name of the photographer or trace the negative.

If you or any of your readers can give me any help I shall be greatly obliged.—Yours, &c.,

R. E.

August 16, 1923.

#### IT SHOULD BE B FLAT

SIR,—My attention has been drawn to your notice of a song of mine, *To the Moon* (Curwen), in the July number of the *Musical Times*. I should like to take this opportunity for pointing out that the note G flat in bar 6—which jars so horribly on your critic's ear—should be B flat, a major third higher.—Yours, &c.,

HAROLD RUTLAND.

Larrau, par Licoq,  
Basses Pyrénées, France.

August 15, 1923.

#### 'WHAT ABOUT THAT ARCHLUTE?'

SIR,—Your correspondent may like to know that many years ago I presented an archlute to the Midland School of Music. It used to stand in a glass case (accessible to the public) at the Birmingham and Midland Institute.—Yours, &c.,

S. ROYLE SHORE.

Woodberry, Hindhead.

August 21, 1923.

## Sharps and Flats

This ballad habit of the English is a national vice, to be classed with the betel-nut chewing of the Solomon Islanders. . . . We seem able to produce watery tenors, adenoidish baritones, and flatulent basses by the score to propagate the vile habit.—*The Gramophone*.

There is a report that the [*New York*] *Times* will import an English critic as the successor of Richard Aldrich. Why? We have as good and better men right in this town than anything London can show.—*Musical Courier*.

Cultivate imagination, cultivate romance, and believe in fairies till the day of your death.—*Plunket Greene*.

There is some music you can't, some you won't, some you shouldn't, and some you must listen to.—*Sir Hugh Allen*.

The gramophone next door comes into the fourth of these categories.—*E. V. K.*, in *Daily News*.

Who would be without a gramophone? Not I, certainly.—*Frank Swinnerton*.

The fashion of having music during meals is an ingenious scheme for combining music to which nobody will listen with conversation which nobody can hear.—*G. K. Chesterton*.

I feel conscientiously impelled to protest against the cheap evangelical element introduced into the performance of the *Passion* by the request to the audience to join in the Chorales.—*Leigh Henry*.

It is no use pretending that a marriage can be arranged between music and the spoken word. It can't. All conversation during the performance of music is rude—even Shakespeare's.—*James Agate*.

Perspiration is no substitute for inspiration.—*Leigh Henry*.

The Welsh are born singing. . . . Perhaps you have heard the war-time yarn of the eight Britons who were found in a dug-out, after a twelve-hour bombardment. The two Irishmen were fighting still, the two Scotsmen were holding a debate, the two Englishmen had not yet been introduced, and the two Welshmen were getting up an oratorio society.—*The Etude*.

## Sixty Years Ago

From the *Musical Times* of September, 1863:

**LADIES AND GENTLEMEN** desirous of joining the Choir of St. Clement Danes, Strand (now in course of formation), will oblige by forwarding their names and addresses to Mr. Scotson Clark, 209, Regent Street, W.C. Services on Sundays only: morning at 11; evening at 7.

**LADIES AND GENTLEMEN** desirous of learning a great deal in a little time, should apply to Mr. Charles Field, Teacher of the Pianoforte and Singing, 18, Grafton Place, Euston Square. Eight Lessons, One Guinea.

. . . It is a manifest absurdity to say that the more you augment number and space, the greater will be the effect. Once admit this, and Salisbury Plain, roofed in, with all the voices and instruments that could be procured, would produce such a glorification of Handel as the world has never heard. The truth is, that a Musical Festival to *see*, and a Musical Festival to *hear*, are very different things. A criticism that went to the root of the late Handel Festival was, that it would have been very good, 'but for the universal prevalence of the mauve colour.'—Henry C. Lunn, on the 'The London Musical Season.'

## TRINITY COLLEGE OF MUSIC

As a result of the recent open competition conducted by Sir Frederick Bridge, Dr. C. W. Pearce, and Dr. E. F. Horner, the following candidates have been awarded Scholarships tenable at the College for one year:

*Pianoforte*—Margaret Caseau, Florence N. Daniels, Israel Feliciant, Lena Hooper, Vera Snare.

*Singing*—Irene L. V. Leeper, Florence L. Legg, Francis R. Mitchell.

*Violin*—Henrietta V. le Bossé, Geraldine M. Nolan.

*Violoncello*—Miriam F. Anglin, Cecilia Bickford.

*Flute*—Emily D. Scott.

## THE PROMENADE CONCERTS

## THE NOVELTIES

The usual rites accompanied the opening of the twenty-ninth season of Promenade Concerts on August 11. The programme was remarkable for a 'popular' night: fifteen, even ten, years ago, it would have been called 'classical.' The fact is strong proof of the educational effect the Promenade Concerts have had on their audiences. The principal numbers were Elgar's *Cockaigne* Overture, the second *Pianoforte* Concerto of Rachmaninov (with Miss Myra Hess as soloist), and Massenet's ballet music from *Le Cid*. There was also—and this too was a departure from precedent—a novelty in the programme; it was Saint-Saëns's *Fantaisie Zoologique (Le Carnaval des Animaux)*. The work was written nearly forty years ago. The composer only permitted a few performances in his lifetime, but sanctioned its publication in his will. It is for two pianofortes and various instruments of the orchestra. Few people remembered its existence, though everybody knows 'Le Cygne,' which is one of its fourteen numbers. It was, it is believed, now heard in London for the first time in its original form as a violoncello solo, with the accompaniment of two pianofortes.

The *Fantaisie* is a musical joke which possibly had the more serious object of satirising the extravagances of some descriptive music of the 'eighties of last century. It may be admitted that it is a somewhat mild joke, but it seems superfluous to condemn it so severely on that score as has been done in some quarters. Surely musicians may be allowed to jest sometimes. The music is a good example of Saint-Saëns's power of producing effects with limited means. The roaring lion, the skipping kangaroo, the braying ass (two violins), are very cleverly reproduced with an admirable lightness of touch which might serve as a model to many a composer who is busy 'exploiting the individual sonorities of the instruments of the orchestra' (not so new a discovery, after all). A typical example of the composer's methods is the representation of the Elephant by means of Berlioz's *Dance of the Sylphs*, played slowly by the double-basses. The number called 'The Cuckoo in the depths of the Wood' (clarinet, strings, and pianoforte) is really an extremely poetical little thumb-nail sketch. An interesting addition to the menagerie was the young pianists who play five-finger exercises inaccurately to an orchestral accompaniment. Miss Carrie Tubb had a warm welcome on her first appearance after a long illness, which, as her singing of *Ocean, thou mighty monster* showed, has fortunately left no traces on her voice.

On Tuesday, August 14, we heard the first British novelty of the season, *A Sea Poem*, by H. Greenbaum, who is a member of the orchestra. It is, we are told, not descriptive music, but represents the composer's impressions of the various moods of the sea. The composer has learnt a good deal, but has not digested all he knows. It is ambitious, elaborate, and somewhat incoherent. Though it shows traces of varied influences, it suggests that the composer has a dramatic sense and a distinct individuality, which he may learn to express more clearly later. Mr. Greenbaum, who conducted, was much applauded. Mr. Arnold Trowell's performance of Haydn's Violoncello Concerto in D (No. 2), which he has re-scored and furnished with *cadenzas*, was both artistic and technically brilliant.

On the following evening we were to have heard Erich Korngold's Suite, *Much Ado about Nothing*, but the score and parts not arriving in time, Sir Henry Wood

substituted his *Overture to a Drama* (Op. 4). This was not described on the programme as a novelty, but it must have been unfamiliar to most of the audience. It is a well-knit, vivacious, expressive, and brilliantly-scored work, of a great originality (one long passage in particular showing that the young composer has carefully studied the end of *Rhinegold*). It is attractive because of its typically Viennese sensuous pleasure in rich waves of sound. The public liked it immensely. On the same evening Mr. Rex Robertson played brilliantly, and with a keen sense of style, the solo part in Richard Strauss's early *Burlesque* for pianoforte and orchestra. It is surely not correct to call it a satire on Brahms, for at the time he wrote it Strauss was still a convinced classicist. It is rather a piece in lighter vein in the Brahmsian style—especially in the matter of orchestration. It may be remembered that Strauss himself once said, 'It is so vilely scored, it might be by Brahms.' It was well liked, but the most popular piece of the evening was the *Italian* Symphony of Mendelssohn—a fact worth noting.

On Tuesday, August 21, Sir Henry Wood produced the Violin Concerto written in 1909 by the Spanish composer Tomas Breton, to the memory of his fellow-countryman, Sarasate. It is in three movements—an ordinary first movement, a tasteful Elegy, and a brisk Spanish Dance. The composer writes agreeably, but somewhat diffusely, and the Dance is the best of the three movements. The solo was played with good effect by M. Angel Grande, for whom the work was written. Its scoring is capable, but suffered by contrast with the Dances from De Falla's *Three-Cornered Hat* and Bax's Spanish tone-poem, *Mediterranean*, between which it was placed, the orchestration of both of these being of masterly richness.

A. K.

## MUSIC IN PUBLIC SCHOOLS

## ETON

The Musical Society gave a concert in the School Hall on July 7. The orchestral items were the slow movement from Beethoven's first Symphony, Elgar's *Chanson de Matin*, Moszkowsky's *Spanish Dance* in G minor, and the 'Turkish March' from the *Ruins of Athens*; vocal solos were by Sullivan, Wallace, Mozart, along with some folk-songs; choral numbers were Elgar's *O happy eyes*, Ireland's *In praise of May and Sleep, beauty bright*, and Vaughan Williams's *Just as the tide was flowing*. The balance of the programme comprised an excellent choice of violin and pianoforte solos.

## HIGHGATE

At the summer concert on July 30, the orchestra played Ernest Walker's Minuet and Trio in G, Quilter's *Moon light on the Lake*, and Brian Hope's *Contemplation*. A. H. Edwards, G. W. Y. Hucks, and J. M. Beaven played pianoforte solos by Mendelssohn, Chaminade, and Chopin, Stanley Johnson violin solos by Cameron White and Frank Bridge, G. L. Goldsmith violoncello solos by Böhm and Squire, and songs were sung by D. C. N. Barlow and Mr. A. F. Izard.

## WINCHESTER

The Glee Club, about seventy strong, with an orchestra of twenty, gave a concert on July 30. The chief items were Parry's *The Pied Piper of Hamelin* and Dunhill's *Chiddingfold Suite*. Unaccompanied works were Pilkington's *Rest, sweet nymphs*, Charles Wood's *Song of the Country*, Armstrong Gibbs's *The Song of Shadows and Five eyes*, and Vaughan Williams's *Just as the tide was flowing*. W. R. P. Mawdsley and P. H. Burges played one of Dvorák's *Slavonic Dances* for pianoforte duo. G. E. H. Palmer gave pianoforte solos by MacDowell and Debussy, and Mr. Geoffrey Garrod and E. W. Weatherby sang. A quartet (C. A. E. Shuckburgh, A. Cobb, E. W. Weatherby, and C. F. C. Hawkes) sang Walford Davies's second set of *Nursery Rhymes*.

We have received also programmes of six concerts given in the Music School at Winchester in the period from February to July. Bach, Byrd, Handel, Mozart, Lawes, Purcell, Orlando di Lasso, Stanford, Parry, &c., are drawn upon—an astonishing range, and all of first-rate quality. Excellent organ solos had their rightful place.



## RUGBY

Lloyd's *Battle of the Baltic* was the principal number at the school concert on July 30. The choir and orchestra totalled about a hundred and fifty. The choir also sang with orchestra Grieg's *Landerkenning*, and was heard unaccompanied in Pearsall's *Sing we and chaunt it*, Stanford's *Heracitus*, and the *Sicilian Mariners' Hymn*. The orchestral items were the *Allegretto Scherzando* from Beethoven's eighth Symphony, and the slow movement from Mendelssohn's *Scotch Symphony*. Pianoforte solos were played by J. Hoare (Grieg's *Wedding Day*), J. W. Calder (*Rondo* from Beethoven's Op. 31, No. 3), and A. Ker (Sgambati's *Gavotte in A minor*). J. D. P. Higgins played a couple of movements from Senaillé's *Violin Sonata in G minor*, and C. W. Eden gave Franck's *Pièce Héroïque* for organ.

The House competitions in music took place on July 14, Sir Hugh Allen being the final adjudicator. We wish space allowed the inclusion of the whole of the programmes of the ten houses. We choose one at random: Slow movement of Horn Trio, Brahms; *Largo and Gigue* from Violin Sonata in G minor, Senaillé; Trio for flute, violin, and pianoforte, Bach; pianoforte solo, *Barcarolle*, Tchaikovsky. It may be added that in the ten programmes were eight Bach items, five of these being movements from the Concertos. Evidently the public schoolboy of to-day is less indifferent to good music than some hasty folk think he is.

## Competition Festival Record

## LEEDS COMPETITIVE FESTIVAL

Arrangements are well in hand for the second Leeds Competitive Festival to be held in the Town Hall, the Albert Hall, and other halls, from Saturday, March 22 to 29 inclusive next year. There is to be a full week this time, and the number of classes has been increased to seventy. Mr. Arthur Tate (Leeds Institute) is secretary.

## CHORAL CONTESTS AT BATLEY

The Heavy Woollen District annual choral competitions, arranged by the Working Men's Club and Institute Union, took place at Soothill, Batley, on July 14, when some excellent singing was judged by Dr. Chapple, of Pontefract. Ten choirs competed in the open class for a £10 prize, with a silver-mounted ebony baton for the conductor. Cyril Jenkins's *The Lee Shore* received a skilful reading from Colne Valley Male-Voice Choir, directed by Dr. H. Haigh, which secured them first place with eighty-seven marks. Batley Carr Mills Male-Voice Choir, under Mr. S. Peace, won second place with T. F. Walmisley's *Music all-powerful*, being only one mark behind.

In the Heavy Woollen District Shield Contest the Dewsbury Gladstone Club had already won this twice previously, but was now displaced by Hanging Heaton Working Men's Club, under Mr. Fred Leadbeater's baton. Sir J. Goss's *O Thou Whose beams* was the test sung by all four entrants, of whom Thornhill Edge Working Men's Club (Mr. Horace Ramsden) came second.

Seven brass bands competed on July 14 at the third annual contest organized by the Doncaster Friendly Societies. Mr. Tom Till (Moxley, Staffs) was adjudicator, Mr. H. Smith (Rotherham) acting as musical director. All four gold medals for soloists were awarded to members of the Bulcroft Colliery Ambulance Band (conductor, Mr. W. E. Park), who also won the competition for a 'selection' based on sailor songs. Rawmarsh Band (Mr. H. Ackroyd) came first in the 'march' class. Wharnccliffe Woodmoor Colliery Band (Mr. T. Stubbs) was second in both contests.

## THE NATIONAL EISTEDDFOD

MOLD.—August 6 to 11

It will hardly be believed, but during the whole course of the Eisteddfod there was only one shower, which, while it caused Thursday's Gorsedd to be cut short, did not interfere much with the comfort of those in the main pavilion. The

fact that we were able to walk to and fro without wading through inches of mud no doubt induced a more genial and less acidly critical attitude among most of the hearers. The crowds were as great as ever, although Mold is not the most accessible of places.

The overweighting of the programme is a thing to which serious thought must be given. It was found necessary to move some of the principal instrumental competitions to another pavilion, but even so, there was only one day on which the meeting finished before 6.30, by which time the queues for the evening concerts had begun to form outside. Although the evening concerts count as not strictly part of the competition festival, a word must be said about the performance of *Elijah* on Tuesday and the performance of the *St. Matthew Passion* of Bach on Thursday. The choice of *Elijah* was criticised in some quarters, but unjustly, because probably out of the ten thousand odd people who were present, not one in fifty—outside the ranks of the professional musicians—had ever heard the work with a full orchestra and so large a chorus. Probably not one in five hundred had heard the *St. Matthew Passion* at all, and therefore the performance will rank as an event of importance in the musical history of Wales. Sir Walford Davies conducted both works.

A striking feature of the performance of the *Passion* was the singing of the Chorales by the whole audience. The effect is not likely to be forgotten. Although there had been preparations for this all over the country, the audience was at first seized with a timidity unusual in Wales, and it was not until the conductor had made a second appeal to the people to sing that they joined in with some confidence.

We must not forget to record that while Sir Walford was making this appeal a voice in the audience cried, 'Let us have *Aberystwyth*.' Much space might be devoted, if it were available, in drawing the moral. In any case, the little incident is instructive in throwing a strong light on the mentality of musical Wales.

One of the Presidents spoke of the lure of a large cash prize, but in a letter in *The Times* of August 15, Canon Roberts, of Leicester, pointed out that even a winning choir of a hundred people did not profit by winning a prize of £75, since railway companies are not philanthropists, and in some cases it is necessary for the whole choir to spend a night in the Eisteddfod town. There was one case this year where a school choir incurred an expense of over £200 in this way, which was defrayed by local subscription. The fact that there were so few choirs from South Wales competing, and that some of those that entered retired, was probably due in large measure to the cost of travelling.

The principal feature of the choral competitions as a whole was the fact that Wales itself carried off so few of the prizes. The second male-voice competition was won by a choir from Cleveland, Ohio, but it was some consolation to Welsh patriotism to know that the conductor, Mr. Charles D. Rowe, was a native of Port Talbot, and that nearly half of the singers were Welsh. The chief choral competition was indeed won by the Mid-Rhondda Choir, and the second choral prize went to Llangefni, but for the rest the Plymouth Ladies' Orpheus Choir carried off the prize for female choirs, and the chief male-voice competition went to Hadley (Shropshire), which won at Blackpool last year, the second prize going to the Crossley Motor Works Choir from Manchester. It is difficult to say how far any arguments as to the future can be based on the fact that the principal children's choir competition was won by the St. John's Church prize choir (in Eton jackets) from Blackburn.

These facts and sundry others have again brought to the front the question raised some years ago of instituting a summer school for conductors. Most of the criticisms made by the adjudicators were directed against faults due to the conductors rather than to the singers themselves. Here is the root of the trouble, that a tendency to 'make points' is deeply rooted in leaders of choirs. The fault is not entirely their own; generations of adjudicators who in the past have attached too much importance to such things are just as much to blame. It reminds us of the old question, whether the chicken or the egg came first. Another very real and serious trouble is the fact that the conductors of Welsh choirs very rarely have the opportunity

for hearing the masterpieces of music adequately performed. This may to some extent account for the fact of the victories of English choirs which were directed by conductors who have—or at any rate have had at one period of their careers—the chance of completing their musical education in this way.

Events perhaps as important as the Eisteddfod itself, and as pregnant with consequences for the future, took place outside the Pavilion. The Council formed by the Gorsedd to advise the Eisteddfodau (the local as well as the national) as to the choice of music was constituted, and the so-called National Party secured a majority of the seats. This majority thereupon founded a Society of Welsh musicians with the avowed object of urging the Council to pursue a still stronger policy. The foundation of a National School and of a National Academy of Music is the avowed object of ardent Nationalists. In all countries the experience of England itself, which twenty or thirty years ago was in much the same position as Wales is to-day, seems to show that a National School is best founded on a constant intercourse with the world outside rather than on isolation. There are not a few good judges who contend that the trouble with Welsh music is not that it has allowed itself to become contaminated by outside influences, but that it has fed too much on itself and found the diet not too nutritious and somewhat indigestible.

The adjudications on the whole have been interesting and instructive. Some years ago the great theme of all the judges was that the interpretations were too pedestrian, and that the failure of Welsh singers was that they made no attempt to get at the spirit of the music underlying the letter. This year the suggestion that most singers did not sufficiently allow the music to speak for itself ran through all the adjudications like a leit-motif, and if the apparent contradiction seemed to puzzle not a few, this is perhaps not to be wondered at. The fact is that from the extreme of 'interpreting' too little they have gone to the other extreme of trying to interpret too much; but the making of little effects is not the same as realising the spirit of a composition. The contradiction is really only apparent, and can be reconciled; but if we could all reconcile it, great interpretative artists would be found at every street corner.

The only competitions on Monday, August 6, were those for brass bands; one for bands of Wales and the other open. The Royal Oakeley Band was successful in both contests.

TUESDAY, AUGUST 7.—This was the Children's Day, which is always a pleasurable experience. The massed choir of children drawn from thirteen schools of the district on the previous evening had been most interesting. The day's work began with action-songs, which showed a good deal of ingenuity on the part of all concerned, but there was some ground for the criticism generally made of a lack of naturalness in some of the performers, which suggested that either the children or those who taught them took as their models inferior theatrical or music-hall performers whom they knew, instead of following their own instincts.

IORWETH GLYNDWR JOHN MEMORIAL SHIELD.—Welsh folk-song competition for children's choirs of not more than thirty-five voices. The prize went to Nantymoel Church Choir.

PRINCIPAL CHORAL COMPETITION for Children's Choirs of forty to fifty voices. Twenty-seven choirs entered, and about twenty won through the preliminary tests, and were selected to appear at the final. The prize went to St. John's Church Choir, Blackburn, with a total of 197 marks; Noddfa, Blaenclydach, being second with 185 marks. The test-pieces were *Cariad y Plentyn* (*The Child's Love*) (S. K. Parry) and *The Child and the Robin* (E. T. Davies). Dr. Vaughan Thomas adjudicated. He said the chief merit of the Blackburn Choir was the lovely *sostenuto* tone and the perfectly pure chording, the technique being of a high level in other respects also; but he complained of a tendency to exaggerate the points. The clear crystal tone of the second choir was also praised.

WEDNESDAY, AUGUST 15.—STRING QUARTET COMPETITION. Test-piece: *Allegro and Minuet* from Beethoven's Quartet in C minor (No. 4); PIANOFORTE SOLO (Open). Test-piece: *Rhapsody No. 1* in B minor

(Brahms).—The prize in the first competition was awarded to Mr. Oldfield's party from Birkenhead, and the pianoforte prize was won by Miss Dorothy Blagdon, of Plymouth. The winners were highly praised by both adjudicators. The choice of pieces is one on which the authorities are to be congratulated, and the result bears out the contention that those who live in places where classical music is to be heard naturally have an advantage. The fact that fifty-six competitors entered for the pianoforte competition shows that the taste for Brahms is spreading in Wales.

SECOND MALE-VOICE COMPETITION.—The test-pieces were *O, Tyr'd i fyw* (*Come, live with me*) (Robert Bryn) and *Up-hill* (Vaughan Thomas). There were six competitors, and the adjudicators were Dr. Caradog Roberts, Mr. E. T. Davies, and Mr. Wilfrid Jones. The prize was won by the Orpheus Male-Voice Choir from Cleveland, Ohio, conducted by Mr. Charles D. Rowe, with a total of 170 marks (86, 84). The second prize went to Leeswood Male-Voice Choir—the name of whose conductor did not appear on the programme—which scored 167 marks (87, 80). The adjudication was delivered by Dr. Caradog Roberts, who spoke in high praise of the character of the choirs in general. His chief criticism was against the singing of the second song, which in most cases, he said, lacked the proper mystic atmosphere. He objected also to the fact that most of the singers had sung the first song, which was really a love song, with a facial expression which would be more suitable for a poem full of menace and gloom; and in this respect the best was the Cymric Choral Society of Pontlottyn, which obtained the highest marks (86) for this item. It lost, however, by lack of atmosphere in the second. One of the chief merits of the winning choir was the good flexible tone throughout and the excellence of the chording. The healthy tone obtained in the first song was much praised, but the love music was not coaxing enough and hardly calculated to win the affection of a young woman. The Leeswood Choir was praised for its good phrasing, but it lost by weak interpretation of the end of the second song. The American victory was extremely popular with the audience, and something was said about the progress of choral music in America, though obviously no very strong arguments as to the musical development of a nation of over a hundred millions can be based on the singing of thirty-two young men.

VOCAL QUARTET.—The test-pieces were *Tyrd yn ei swynol serch* (*Come again, sweet love*) (John Dowland) and *Recordare* (Mozart's *Requiem Mass*). The excellence of the two pieces chosen was the principal feature of this competition. Each piece is beautiful of its own kind, and the contrast between the two was admirable. It was a pity that only five parties competed, which gave point to the remarks of Mr. E. T. Davies that the study of concerted singing of quartets, sextets, and octets should be greatly encouraged in Wales. The prize went to the party which calls itself 'A B C D,' from Liverpool and Birkenhead.

CHIEF CHORAL COMPETITION.—The test-piece was Bach's Motet, *Jesu, priceless Treasure*. There were five competitors, Rhos and Ruabon United Choral Society, Port Talbot Choral Society, Mid-Rhondda Choral Society, Queensferry and District Choral Society, and the North Gwent Choral Society.

It was regrettable that owing to exigencies of time it was not possible for all the choirs to sing the whole Motet, which is a masterpiece from end to end. Only three sections were selected, 'Death, I do not fear thee,' the Fugue section, and the Choral with variations which follows it. The adjudication was delivered by Sir Walford Davies, who spoke of the extremely high level of technique attained by the choirs, but as usual criticised their interpretation. They were often inclined to be theatrical rather than dramatic, and as a particular fault he pointed out the tendency to shorten the value of the notes which Bach attributed to the words 'Death' in the first section. The singing of the Fugue was extremely good in every case, as will be seen by the total of marks in which all the choirs attained a very high level.

Speaking of the Rhos Choir, Sir Walford said that anything its singing of the Fugue was too accurate; he

adju  
third  
had be  
He wa  
Turni  
ing of  
The m  
300 m  
detaile  
choir's  
North  
in the

Mid  
North  
Port  
Que  
Rho

It w  
Davies  
Mr. W  
Robert

THU  
The te  
Mater.  
all the  
is show

Ther  
sopran  
chosen.  
and G  
Miss B  
adjudic  
were u  
against  
phrasin

The  
were als  
Miss C  
with 18  
and 184

The  
Sunday  
the Woo

OPEN  
pieces w  
T. Osbe  
a great  
piece.  
sharpen  
spoke h  
English  
Orpheu  
Birkenh

with 17  
previous  
which a  
on the g

SECO  
Y Farn  
and 'Ho

The lat  
the idio  
but the  
The

Mr. T.  
by Mr.  
scored

FRID  
interest  
test-pie  
by R.  
Purcell.

The p  
the curi  
the competi  
marks is

adjusted all the choirs to be more natural. Speaking of the third choir, Mid-Rhondda, he pointed out that the singers had been apparently afraid of the climax, and made it too small. He was a little disappointed with the singing of the Chorus. Turning to the North Gwent Choir, he praised its singing of the first number, and the excellent counterpoint. The prize went to Mid-Rhondda with 270 out of a possible 300 marks, North Gwent obtaining 264. In the following detailed analysis of the marks it will be seen that the winning choir's marks for the second number were extremely high. North Gwent owed success chiefly to high marks obtained in the third section:

	Total.			
Mid-Rhondda ...	89	95	86	270
North Gwent ...	85	87	92	264
Port Talbot ...	78	88	85½	251½
Queensferry and District	77½	79	89	245½
Rhos and Ruabon ...	75	82	79	236

It will be seen that the six adjudicators—Sir Walford Davies, Dr. Vaughan Thomas, Dr. Vaughan Williams, Mr. Wilfred Jones, Mr. E. T. Davies, and Dr. Caradog Roberts—were required to judge five choirs.

THURSDAY, AUGUST 9.—Soprano and Contralto Duet. The test-piece was 'Quis est Homo?' from Rossini's *Stabat Mater*. Three were chosen out of seven entrants, and like all the solo competitors they reached a high level, which is shown by the fact that their marks were very high.

There was an especially good competition among the sopranos, of whom fifty-four competed and three were chosen. The test-pieces were *A Dream* (Parcell Jones) and *Great is Jehovah* (Schubert). The prize went to Miss Brownen Rowlands, of Holyhead. In delivering the adjudication, Mr. E. T. Davies said that all three voices were unusually beautiful; but he warned the singers against a tendency to *vibrato* and exaggeration in the phrasing. It was a close competition.

The three contraltos chosen out of fifty-six competitors were also very good, as is shown by the fact that the winner, Miss Caenwen Jones, of Llanharan, near Bridgend, won with 188 marks; the other two competitors receiving 187 and 184 respectively.

The test-pieces were *Hwian-gerdd-Sul y Blodau* (Palm Sunday Lullaby), by W. S. Gwynn-Williams, and *Dirge in the Woods*, by Sir Hubert Parry.

OPEN LADIES' CHOIRS.—Forty to fifty voices. The test-pieces were *Cwsg, fy anwylld dinam* (*Sleep, my beloved*), by T. Osborne Roberts, and *The Snow*, by Elgar. There was a great deal of excellent singing here, especially in the Elgar piece. All the choirs showed a tendency more or less to sharpen, and Dr. Vaughan Williams, who adjudicated, spoke home truths about 'stunts.' The result was another English victory, the first prize going to the Ladies' Plymouth Orpheus Choir with 182 marks, and the second to the Birkenhead Choir, conducted by Madame Maggie Evans, with 172 marks, both of which choirs had competed in previous years. Mr. Turner's Choir from Nottingham, which at other Eisteddfodau had been an easy winner, chiefly on the ground of its excellent interpretation, competed.

SECOND CHORAL COMPETITION.—The test-pieces were *Y Farn a'i Bhan* (*A Mother Song*), by T. Hopkin Evans, and 'How lovely are Thy dwellings,' from Brahms's *Requiem*. The latter caused the singers considerable difficulties, for the idiom of Brahms is not sufficiently familiar to Wales, but the more it is studied the better for all concerned.

The prize went to Llangefni Mixed Choir, conducted by Mr. T. C. Jones (180), and the Llandovery Choir, conducted by Mr. C. Morris (178), won the second prize. Both Choirs scored 91 marks in the first piece.

FRIDAY, AUGUST 10.—There was a good deal of interest in the competition for the basses, for which the test-pieces were *Y Tai Mordafth* (*The Three Shipwrecks*), by R. S. Hughes, and *They that go down in ships*, by Purcell.

The prize was divided, an unusual thing at an Eisteddfod; the curious feature being that one singer got very high marks in the first piece and low marks in the second, the other competitor getting very high marks in the second and low marks in the first (both scored 178).

CHIEF MALE-VOICE COMPETITION.—For choirs of not less than sixty voices. The test-pieces were Dr. Dan Protheroe's *Nidaros* and Bantock's *Kubla Khan*. There were seven competitors, and this proved one of the most interesting competitions of the whole week. The seven competing choirs were the London Welsh, Cardiff and District, Crossley Motor Works, Manchester Orpheus, Hadley Orpheus, Pontypool, and the Welsh Guards. The general level was high. In the end the victory went to Hadley Orpheus, conducted by Mr. Raymond Wells, with 193 (96, 97) marks, Crossley Motor Works being second with 187 (95, 92). Dr. Vaughan Williams's adjudication was full of interest, and stress was laid, as usual, on the necessity for continuity and for having a piece of music steadily and having it whole, but it had to be admitted that—although the adjudicator could not very well say so in so many words—in the Bantock work it requires very keen insight to discover any unity, the piece being very little more than a setting of the poem line by line. This test-piece was more or less a mid-Victorian composition which has the merit of suitability for a competition because the sonorous climax, although not by any means original, is very solidly built up, and gives the chorus a chance of showing what can be done in the production of massive tone. It would afford a Yorkshire choir a good chance for 'rowtin,' as it loves to do.

Most of those present would have agreed with the adjudicator who wished that these choirs, with their fine tone and remarkable technique—higher perhaps than any shown of recent years—had been asked to sing music which was both singable and beautiful.

The chief merit of the prize-winners was their understanding of the music of Bantock's chorus, while the second choir was praised for its technique. A pleasing feature of the competition was the appearance of the Welsh Guards' Male-Voice Choir in uniform, and the irresistible rhythmic swing which characterised its singing of the first piece. The marks for this were among the best (90), but the choir failed to rise to the subtleties of the second piece. As the adjudicator pointed out, the choir which sang the first piece with such immense vigour could hardly be expected to be equally successful in the more delicate music of Bantock. He emphasised again the fact that Welsh choirs are supreme in emotion, but should learn to control it by intellect. Speaking of one of the choirs he made the suggestive remark that he had no fault to find with it, but its singing was uninteresting.

The full results were:

	Total.			
London Welsh ...	85	87	—	172
Cardiff ...	89	81	—	170
Crossley Motors ...	95	92	—	187
Manchester Orpheus ...	86	87	—	173
Hadley Orpheus ...	96	97	—	193
Pontypool and Upper } Cwm Bran United }	79	82	—	161
Welsh Guards ...	90	78	—	168

A. K.

## Music in the Provinces

BIRMINGHAM AND DISTRICT.—The first production of a new musical comedy, *Catherine*, to music from Tchaikovsky, took place at the Prince of Wales's Theatre on July 30. The smaller pianoforte pieces and the *Nut-cracker* Suite are drawn largely on, and in the solo music the second subject of the first movement of the *Pathetic* is prominent.—The Marchesi Quartet, at a concert on August 13, scarcely lived up to expectations aroused by the adoption of a name so famous in the singing world.—Forthcoming performances at concerts by the City Orchestra include Bax's Symphony, Beethoven's Ninth, Brahms's *Requiem*, and Schubert's C major Symphony.—Following Sir Henry Wood's resignation of the conductorship of the Festival Choral Society and Mr. Allen K. Blackall's simultaneous withdrawal from the position of chorus-master, Mr. Graham Godfrey has been appointed in Mr. Blackall's stead, and will thus be brought



into association with Dr. Adrian C. Boulton, Sir Henry Wood's successor. Mr. Godfrey is organist and choirmaster at the well-known Carr's Lane Chapel in this city, and holds other conductorships in the district. His *Forsaken Merman* had a recent London performance at Queen's Hall.—A movement is on foot for the organization of a public testimonial to Mr. C. W. Perkins, who retires this year from the position of city organist after thirty-six years' fine work. His successor has not yet been appointed, and it is understood the selection will be made by open competition.—Mr. Joseph Lewis has been appointed musical director to the Birmingham Broadcasting Station. He is initiating a series of performances on concert lines, for which purpose a small repertory choir has been formed. A double quartet of soloists will work in conjunction with this body. The artists so far engaged include Misses Emily Broughton and Alice Vaughan, and Messrs. Geoffrey Dams and James Howell.

BRISTOL.—The Philharmonic Society announces for next season performances of Rutland Boughton's *Children of Bethlehem*, Vaughan Williams's *Mass*, and *The Music-Makers*.

EDINBURGH.—Miss Isabelle Duff, assisted by Miss Mary Grierson, gave a recital of songs on July 23, illustrative of Old English and French Airs, and of the work of Schubert and modern British composers.

HARROGATE.—On July 1 Schumann's *Rhenish* Symphony received its first performance at the Harrogate Symphony Concerts. Owing to the illness of Mr. William Murdoch his place was taken by Miss Una Truman, who played the Grieg Pianoforte Concerto. Martin Shaw's *Cockyolly Bird*, a couple of Coleridge-Taylor's string *Novellettes*, and the *Lohengrin* Prelude were the remaining items played under Mr. Howard Carr's conductorship.—On July 25, the programme of the Symphony concerts included a Concerto for two flutes and orchestra by A. Brent-Smith, and a mood picture, *Tristis*, by F. Lawrence, each composer conducting. Mr. Howard Carr conducted Berlioz's *Symphonic Fantastique*. Mr. W. Thorne and Mr. S. Middleton were the solo flautists. The concert also comprised orchestral selections from Act 3 of *Die Meistersinger*.—Beethoven's fifth Symphony was the mainstay of the programme on August 2, when the Municipal Orchestra, under Mr. Howard Carr, played Macfarren's rarely-heard *Cherry Chase* Overture, in addition to a Suite for strings arranged from William Boyce's *Sonatas*. Coleridge-Taylor's Orchestral Ballade in A minor also figured in the programme. Mr. Frank Titterton sang.

KEIGHLEY.—The Keighley Orchestral Society has finished its season with an income of £350 and a £65 credit balance. Despite £58 for Entertainments' Tax there was £21 clear profit. Mr. A. Lloyd was elected conductor. A vote of condolence was passed with the widow and family of the late J. B. Summerscales, the Society's former conductor, who died recently. Mr. A. Sugden will act as leader of the orchestra.

OXFORD.—In connection with the Elizabethan revels on July 12, Dr. H. C. Stewart arranged and conducted a concert of Elizabethan music which included Byrd's *Fantasia* for strings, Madrigals by Morley, Edwards, and Dowland, and Ayres by the last-named and Campion. For the masque of *Persephone* the Vocal Society provided contemporary madrigals, conducted by Mr. A. Louis Smith.—The Federation of British Music Industries and the British Music Society arranged a Summer Course in Music-Teaching during the first two weeks of August. About two hundred attended, and the Course was in every way a great success. The lecturers were Dr. Adrian C. Boulton, Dr. Malcolm Sargent, Mr. Plunket Greene, Dr. George Dyson, Mr. Frank Roscoe, Mr. Herbert Wiseman, Major J. T. Bavin, Mr. T. Pennycuik, the Rev. C. J. Beresford, and Mr. O. Roberts.

ROCHESTER.—The Rochester, Chatham, and District Choral Society, of which Mr. C. Hylton Stewart is conductor, will perform the *Christmas Oratorio* next November.

YORK.—The York Male-Voice Choir visited Rievaulx Abbey and Helmsley on July 21, and gave performances at various places *en route*. Mr. H. Plunket Greene and Miss Dorothy Hess will take part in the Choir's concert at York at the beginning of October.

## IRELAND

The chief musical event of the last week of July was the production of a new opera set to a libretto in the Irish language, *Sruth na Maoile* (*The Sea of Moyle*), composed by an Irishman, Geoffrey Molyneux Palmer, a former student of the R.C.M. The libretto is founded on the old Irish saga of the Children of Lir, on which Tom Moore wrote his plaintive lyric, *Silent, O Moyle*. Very briefly the story is: 'Fionnuala, the daughter of Lir, was by some supernatural power transformed into a swan, and condemned to wander, for many hundred years, over certain lakes and rivers of Ireland, till the coming of Christianity, when the first sound of the Mass-bell was to be the signal of her release.' The music is frankly modern, but the settings of the three Irish airs introduced into the opera are instinct with national characteristics. A large audience assembled at the Gaiety Theatre, on July 25, to give a good send-off to this 'Irish' opera, and the applause was gratifying, the chief honours falling to Miss Joan Burke, Miss Josie Lyons, and Mr. W. J. Lemass—three admirable operatic singers of whom any city might well be proud. Owing to the ill-health of the composer, the baton was in the capable hands of Mr. Vincent O'Brien, and the production was wisely entrusted to Mr. Joseph O'Mara, whose long experience in operatic matters proved a tower of strength to all concerned. The opera was repeated on July 28. The Irish Press was not over-enthusiastic in its verdict, yet Mr. Palmer's effort is potential of further works of much charm and originality.

During the Gaelic League Oireachtas Week—July 23-28—Irish plays and concerts proved very attractive. The musical items were mostly old favourites, and the singers included Mr. Edmund Fitzgerald, Mr. Denis Cox, and Scots Gaels, while Arthur Darby led a new string quartet whose performances of Frank Bridge's so-called *Derry Air* and Percy Grainger's *Molly on the Shore* were highly acceptable.

Her many friends at Dublin were delighted to learn that Miss Margaret Sheridan, the Irish soprano, has been specially selected by Riccitilli to fill the principal rôle in his new opera, *I Compagnacci*, to be produced at La Scala, Milan, in the autumn.

Mr. John McCormack's two concerts, on August 12 and 14, were a feature of Dublin Horse Show week. He was in good form, and gave unstintingly of his best. The total receipts of the first concert were given to the Irish Benedictine nuns of Ypres, now at Kylesmore, Co. Galway (Connemara). Two other concerts, organized by Mr. Walter McNally, were given at the Mansion House, Dublin, on August 15 and 16, the artists including Mesdames Renee Chemet and Dorothy Phillips, Messrs. Ronald Hayes, Frank Titterton, and John Amadio, with Messrs. Gerald Moore and Vincent O'Brien as accompanists.

Colonel Fritz Brase, formerly a pupil of Joachim and Max Bruch, and subsequently Director of the Royal School of Military Music at Berlin, has been appointed Director of the new Training College for Bandsmen in the Irish Free State, with headquarters at the Royal Hibernian Military School, Phoenix Park, Dublin. This appointment is tentative, in view of the new Irish Army Scheme, and its development will be watched with interest. The French normal (low pitch) is ordered to be adopted by all army bands instead of the high pitch of the British Army.

## Musical Notes from Abroad

### AMSTERDAM

On July 5 the series of twelve popular orchestral concerts came to a close. Two were conducted by Mengelberg. The first of these offered only home-bred works, such as Wagenaar's charming Overture, *Cyran de Bergerac*, a new *Andante Grazioso* for violoncello and orchestra by C. Dopfer—a work remarkable on account of its clever musicianship and fine orchestration, but shallow in its musical ideas and excessively long. Besides these, P. van Anrooy's Dutch Rhapsody *Piet Hein* was heard. The most interesting concerts were the two Brahms evenings.



conducted by Prof. Max Fiedler. At the first, Mlle. Betsy Schrik was heard to great advantage in the Violin Concerto; at the second concert a young German pianist, Herr Mittelmann, played the D minor Concerto with refined taste. The first of two novelties introduced by M. Dopfer, was Samazeuilh's *Le sommeil de Canope*, a work modelled almost exclusively on Debussian lines, in which the abnormally difficult voice part was creditably performed by Mlle. d'Aulnis de Bourouil, of Paris. The other new work was an Orchestral Suite by Mlle. van der Velde, a piece apparently written for the sake of showing off orchestral effects with the usual disregard of thematic development.

Another singing tournament was held at Amsterdam in which choral societies of Belgium, Bohemia, Germany, Hungary, and Holland took part. The palm was carried off by the Hungarian male choir, Budai Dalarda. The concerts were very successful, both artistically and financially.

The season at Scheveningen was opened on June 15. As in previous years, Prof. Schnéevoigt acts as chief musical director. His first concert was a decided success. Among other works, Smetana's seldom heard symphonic poem *Aus Böhmen's Hain und Flur* was played. In a Fantasia for harp and orchestra Madame Rosa Spier again created a sensation by her magnificent performance of the intricate solo part. As an event of more than common interest must be mentioned the concert of June 19. This was conducted by the Hungarian Maestro Sándor Szeghő, whose male-voice choir came from its success at Amsterdam to sing Goldmark's *Frühlingsmets* and Grieg's *Landerkennung*, besides a number of a *capella* pieces. At the same concert the Hungarian baritone Alexander Pusztay was heard to advantage in songs by Schubert, Brahms, Grieg, and Rekey. M. Szeghő, who is the conductor of the Budapest Symphony Orchestra, created a very favourable impression with orchestral works by Weber, Grieg, and Berlioz. The scheme of the concert on June 22 consisted exclusively of works by Tchaikovsky. The soloist of the ensuing concert was Madame Mys-Gmeiner, whose fine singing of old Italian arias and songs with orchestra by Mahler was much appreciated. Schnéevoigt gave superior interpretations of Scriabin's *Poème d'estate*, Mozart's *Eine kleine Nachtmusik*, and Smetana's Overture *Prodana nevěsta*. On June 29 he afforded a treat with Glazounov's spirited seventh Symphony. The main attraction of the Beethoven concert of July 4 was Carl Flesch, in the Violin Concerto. The soloist on July 5 was Ernest Balogh in the first Piano Concerto of Liszt. On July 6, Paul Frenkel—who, as Hubermann's accompanist, had more than once shown himself to be a performer of no mean capacity—gave a fine performance of the *Emperor* Concerto. On July 10, Mlle. Sepha Jansen appeared in Mendelssohn's Violin Concerto; on the following evening, the audience enjoyed M. Jos. Groenen's capital singing.

On July 7, at Naarden, there was celebrated the jubilee of the summer oratorio concerts. The work chosen for the occasion was that which inaugurated the scheme twenty-five years ago, viz., *The Messiah*, and a highly commendable performance was given. Mlle. Fré van Hattum, heard for the first time in these surroundings, made a favourable impression. M. Schoonderbeek, the conductor, had spared no pains to raise the performance to a high level.

Mention must be made of the four days' Beethoven Festival at Utrecht, which gave evidence of the high state of efficiency to which the new conductor, M. Evert Cornelis, has been able to bring the Utrecht Symphony Orchestra.

W. HARMANS.

## GERMANY

### HANDEL'S 'GIULIO CESARE' REVIVED

The musical world knows Handel mostly as a composer of oratorio, forgetting that Handel the opera composer once played a great part in the operatic life of England, where even his oratorios had often been performed on the stage.

It is to the credit of Dr. Oscar Hagen to have unearthed the score of one of Handel's operas, *Giulio Cesare*, from the

grave of oblivion, where it had slept during more than two centuries, and to have presented the world with a new score which, revised and shortened, has been published in the Peters edition. This, however, did not satisfy the zealous Dr. Hagen, who desired nothing other than a theatrical performance of Handel's old opera, convinced as he was that this bundle of arias was more than a mere opportunity for fine singing, and that the music had still the full breath of real scenic life. He had discovered in Handel the tendency to the typical, considered by him as quite modern. As Göttingen and Hallé had seen Handel's work on the stage, now the Berlin Volksoper assumed the difficult task of reducing Handel to the proportions of modern operatic life. That it succeeded in impressing both those who came to see as well as to hear what great power of expression lay in Handel's arias and recitatives is undisputed. Very good singers like Wilhelm Guttman, Magnus Andersen, and Melanie Kurt endeavoured to obliterate all traces of obsolescence, and to translate all the historic personages from classical times to the baroque as more appropriate to the style of the opera and its staging.

Although various striking individualities were shown on the stage during the evening, a certain monotony was felt, produced perhaps by the everlasting, never changing beauty of the arias. The soul of man has undergone some changes since the time of Handel. Whereas his public may have been sensitive to variety, we may feel the same regarding repetition. But variety is just what the stage demands. Nevertheless, it was an interesting though somewhat tiring evening. Tedium, however, may be avoided by making several judicious cuts. In any event, it was demonstrated that Handel the opera composer differs but little from Handel the composer of immortal oratorio.

### AUSTRIAN MUSICAL FESTIVAL AT BERLIN

What may be called a good opportunity for the Universal Edition of Vienna to make some of its publications known to the Berlin public, proved also a good opportunity for Berlin to become better acquainted with some of the modern Austrian composers.

The prominent figures were the two heroes of Viennese music, Gustav Mahler and Arnold Schönberg. Mahler is regarded as the 'god,' Schönberg as the 'devil' of modernity. This diabolical aspersion is, after all, a mistake, the more so when, as happens here, the Wagnerian Schönberg of the *Gurrelieder* was being presented. Julius Bittner, Alexander von Zemlinsky, Alban Berg, and Anton von Webern were the composers brought before us. Of all these Bittner is the most harmless—too harmless indeed for a festival designed to represent only modern Viennese music—for his music is Wagnerism covered with the honey of Vienna. The most serious, the master among the pupils, is Zemlinsky, who has gone through Mahler and Debussy, but still keeps his own style. His orchestral songs are confessions of a delicate soul. They were sung with corresponding delicacy by Madame Huni-Miharzek, of the Vienna Staatsoper. Some orchestral pieces by Webern and Berg deserve attention as the outcome of hard struggling on the part of two Schönbergians whose freshness and spontaneity are always in danger of being handicapped by pale thought. The problems of form and tonality seem to elude them.

### A NEW HINDEMITH QUARTET

It is refreshing to leave this group, and to see young Hindemith reach with natural security a new milestone of his career. Thus we regard his new Quartet, produced at a concert of the Melos Society by the Amar Quartet, in which the viola player is Hindemith himself. The most striking feature of this work is its very rich and modern simplicity obtained by organic connection of Russian force and German architecture. Take, for instance, the third movement, where the realms of tonality have been enlarged to such an extent that atonality appears to be unnecessary. Hindemith, the viola player, wonderfully reproduces what he has created.

ADOLF WEISSMANN.

## NEW YORK

With the concert-halls all over the country closed during the summer months, there is yet music for all whose ears long for it. Indoor music is confined chiefly to the motion picture-houses, where the standard of the orchestral selections played during the intermissions rises appreciably each year. But this, to the careful listener, is not so interesting as what is played while the picture is being shown, for often there is here absolute relevancy in the music to the incidents displayed on the screen. The best work of this kind is not done by the orchestra, where of course preparation has to be made, but by the young organists who play while the orchestras are resting. Many of our best picture-houses are equipped with superb pipe-organs, and the clever players watch the screen and make the music accord with the story with startling rapidity and accuracy. Even though the picture may be a stupid one, the ingenious way in which the themes of Wagner and other great composers are introduced proves that the young artist at the keyboard (who is always either a boy or a girl) is no tyro, and may easily develop into prominence in some branch of musicianship.

Summer attractions that combine pleasure to the ear as well as to the eye are not confined to the picture-houses. Sporadic attempts at out-door opera are made every summer in a variety of localities, but frequently are so mismanaged that the promised artists often fail to appear and other catastrophes upset the expected plans. If by any chance things work smoothly, a heavy downpour from the skies is apt to make the anticipated entertainment impossible for both performers and audience. The one successful out-door operatic season is at Ravinia Park, in the suburbs of Chicago. Here every summer for some years past opera is given nightly for ten weeks, rain or shine. A good solid roof covers stage and auditorium, the sides of the latter being wide open in fair weather, and closed by heavy canvas curtains when it rains. Mr. Louis Eckstein, the founder and backer of this enterprise, spares no expense in the presentation of opera, engaging many of the best artists from the Metropolitan and the Chicago companies, while the orchestra is selected from the famous Chicago Symphony organization. Both the conductors, Messrs. Gennaro Papi and Louis Hasselmann, belong to the Metropolitan Opera House. The season opened this year in June with *Traviata*, and every seat was sold five days in advance. There is only one drawback to the approximate perfection of these Ravinia operatic performances, and that is that the stage, originally intended for concerts only, is too small for proper dramatic effects, and at times whole Acts have to be omitted. The Ravinia Opera is said to be Mr. Eckstein's 'toy'—the one thing in his life that he likes to spend his millions on, and that gives him unmitigated pleasure. If he will build a larger stage he can give opera there as well as it is done at the Metropolitan Opera House, and the audiences will also have unmitigated pleasure in viewing and listening to the performances. Ravinia Park is an ideal spot in itself, and the setting of the stage and auditorium are probably unrivalled in the world for out-door music.

Concerts are given out of doors during the summer from Maine to California—from the Eastern Atlantic coast to the famous 'Hollywood Bowl'—three thousand miles across the country. Many of these are orchestral concerts of the highest quality, with conductors who are employed during the winter in the same capacity in the large cities. New York City itself has two series of popular summer concerts. One is a band of wood-wind and brass led by Mr. Edwin Franko Goldman, which gives ten weeks of concerts. In previous years the venue has been the green of Columbia University, but this year it has been transferred to Central Park. The band has been playing to audiences of fifteen or twenty thousand people since June 5. These concerts are free.

The other series is orchestral, and is of shorter duration—six weeks, and admission is charged. The orchestra is that of the New York Philharmonic Society, augmented for the out-door music to a hundred and six members. These concerts were for several seasons given in the Stadium belonging to the City College, but their character has undergone important changes. At first 'popular' music

predominated. Later more classic music was given, though 'popular' nights were retained. This year the announcement was made that only the 'world's greatest music' is to be given at the Stadium concerts—that is, the programmes are all to be on a par with those presented by the various Symphony Orchestras in Carnegie Hall during the winter.

M. H. FLINT.

## PARIS

I have much delay to overtake in the matter of events at the lyric theatres, my space having been taken up of late by notices of concerts and new music. It is true that at Paris, as at most other cities—and perhaps even to a greater extent—concerts are the true axis of musical life, and provide greater elements of interest than the lyric stage.

The remark may appear ungracious on this particular occasion, since among the works I have to notice stands Roussel's fine *Padmavati*. But other items on my agenda might be adduced to justify its general character of truth.

## 'PADMAVĀTĪ'

This work, whose subject is derived from a legend of mediæval India, is—at least, after a fashion—constructed on the lines of the opera-ballet of olden times, and, after Rimsky-Korsakov's *Maïda*, is probably the best modern example of this form. The poem, by Louis Laloy, is genuinely dramatic in its main lines, and the dances play as essential a part in the action as do the dialogue and choral singing. The music shows Roussel at his best. In many respects it recalls his *Evocations*—first-fruit of his investigation of Eastern scenery, poetry, and music, in which his capacity for individual vision and expression stand so convincingly revealed. But at the same time it contains much that tells of his recent evolution (as exemplified, e.g., in his *Pour une Fête de Printemps*), with the additional interest of showing his sense of dramatic expression. In the latter respect, there are some remarkable affinities between the style of certain scenes in *Padmavati* and that of Holst's *Savitri*. The architecture is splendidly planned and carried out unflatteringly, except perhaps at certain spots where weaknesses in the poem entail a corresponding slackening in the pace of the music. The cast comprised MM. Frantz, Rouart, Fabert, and Podesta, and Mlle. Lapeyrette. M. Philippe Gaubert conducted.

## STRAVINSKY'S 'NOCES'

Diaghilev's Russian season at the Théâtre de la Gaîté comprised but one novelty, Stravinsky's *Noces*, as weird and strange a work as was to be expected, even from the author of *Le Sacre du Printemps* and *Renard*, but one which appears far more worthy of earnest consideration than the last-named and *Mavra*.

*Noces* is a series of choregraphic scenes with vocal adjuncts, whose music, frantically and powerfully rhythmical, is scored for four pianofortes and a considerable variety of percussion instruments. We are told that Stravinsky started writing the work six years ago, and that this curious instrumental scheme was adopted only after several others had been tried and rejected. It is undoubtedly effective, and is carried out masterfully. Its chief aim is colour, but colour sought in contrasts of values rather than of actual pigments. Contrary to expectation, however, it is remarkably firm and clear in form. It created a most favourable impression. Ansermet conducted, and Kibaltchitch's Russian Choir played its part most efficiently.

## OTHER NOVELTIES

Great interest attached to the performance at the house of the Princesse de Polignac, of Manuel de Falla's new work *El Retablo de Maese Pedro*, illustrating the famous marionette episode in *Don Quixote*, and written for three voices and small orchestra in which a harpsichord and a lute play important parts. It is altogether delightful. The interpreters were MM. Dufranne, Salignac, and Manuel Garcia. Madame Wanda Landowska played the harpsichord, and Madame L. H. Casadesus the lute. The conductor was Goldschmann.

At the Opéra-Comique two works of minor importance were recently introduced. One was *Le Hullah*, by Marcel Samuel Rousseau, and the other *Nansica*, by Reynaldo Hahn. Both were found most pleasing.

At the Opéra were given two new little ballets, one consisting of dancing to the music of a Concerto by Giuseppe Martini, lately rediscovered by Henry Prunières; the other (entitled *Fresques*) of dancing to an orchestral arrangement of a Suite by P. Gaubert, originally written for flute and pianoforte.

At the Opéra again d'Annunzio's *Phedra*, with Mlle. Ida Rubinstein in the title-part, incidental music by Pizzetti, and sumptuous scenery by Bakst, scored a success which was mainly one of curiosity.

#### REVIVALS

At the Opéra-Comique, Albeniz's *Pépita Jimenez* was well performed with Mlle. Marguerite Carré in the title-part, supported by MM. Bussy and Dupré, and Mlle. Estève.

At the Opéra we have had *Khovantchina*, with Journet, Hubert, and Jane Laval in the principal parts. Sanine, of Boris Godounov fame, was responsible for the staging, which made the moderately live drama as alive as was possible.

A few semi-private performances of the one existing Act of the comedy *The Marriage-Broker* gave more novel and far more interesting insight into Moussorgsky's genius. This, indeed, is a work which ought to be known to all admirers of the Russian master. Next month I shall deal with the end of the concert season.

#### ROYALTIES FOR WAGNER'S FAMILY

In *Le Ménestrel* of June 29 appears the announcement that one-half per cent. of the gross takings for performances of Wagner's work in Prussia, and one per cent. of the takings for performances on stages belonging to the Deutscher Bühnenverein, will henceforth go to Wagner's family.

A. BOLD.

#### ROME

However much the country may be improved under the present regime—and all who follow Italian politics know that the Fascists have done wonders to raise the moral tone of the nation—it cannot be said that music in the capital has greatly benefited this year. The well-known Sala Bach, which in the beginning of the season under Maestro Cristiani gave great promise of renewed vigour, found itself unable to produce more than two series of concerts, and passed into the hands of a private artistic circle entitled 'Convivium,' which contented itself with a couple of concerts with mediocre programmes. The other musical societies of Rome finished their activities at Easter, as usual, so that the public is left with the customary well-worn selection of opera, and the occasional gratification of some sporadic manifestation whose value is more apparent than real. The latest of these has been the inaugural concert of what is euphemistically styled the Camerata Romana Pierluigi Da Palestrina. This newly-formed choral society professes to supply the long-felt want of a serious choral society at Rome. Founded in October last, with new elements drawn from the working classes, the Society only succeeded in giving its inaugural concert in June, nor can it be said that the execution added much lustre to the musical fame of Rome. The programme was devoted to music of the 16th and 17th centuries, the composers being Palestrina, Bassani, Caccini, Monteverde, Banchieri, Cesti, Peri, and Marcello. As a praiseworthy attempt to popularise the treasures of early Italian music, the enterprise met with encouragement, but there can be no doubt that at Rome the Polifonica Romana, recently heard in London under Casimiri, holds undisputed sway in that field of music, and it will be very difficult for any other enterprise to make much headway against it.

Distinguished visitors to Rome there have been none, if we except the Russian choral society, the Cossacks of Kuban, under the direction of their leader, Sokoloff, who gave two interesting folk-song concerts.

In the theatrical world a very interesting and successful enterprise has been undertaken by the inauguration of an open-air theatre in the Villa Borghese, with the production of *Barbière* and other well-known works.

Toscanini has made the interesting discovery of a Verdi manuscript during his revision of the score of *Falstaff*. Having in his hands Verdi's own copy, he found the following words written as a *congedo* on the page of the screen scene:

'All is finished. Get thee gone, old John, travel through Italy as long as thou mayest. Eternally true under divers masks in every age and in every place, go, travel, travel. Addio.'

LEONARD PEYTON.

#### VIENNA

##### FIGURES THAT SPEAK

What was the longest musical season within memory recently came to a close with the Staatsoper's revival of Auber's antiquated opera *Fra Diavolo*, which, with its largely obsolete melodies, and especially with its dull libretto—the ridiculous conception of the English couple which accrues from 19th century ideas of humour was particularly difficult to bear—sorely tried the endurance of a modern audience. Official announcements regarding the finances of the Staatsoper reveal the remarkably low salaries which are paid to the principal artists. Director Strauss, who draws twenty million crowns a month, is, of course, an exception. The outlay for artists' salaries amounts to approximately a third of the daily deficit (which is forty millions). Considering that the admission prices are approximately two-thirds of those charged before the war, and that the attendance is considerably larger, the enormous deficit (which is far in excess of pre-war times) can only be attributed to financial mismanagement. The decision of the government to scrutinize the administration (financial and artistic) of the State theatres appears to be fully justified.

##### MOZART IN COMIC-OPERA

The last in the series of premières has been the Volksoper's production of *Mozart*, a comic-opera dealing with the life of the great composer, written by Hans Duhan, an operatic baritone and also a conductor. His music for the most part is very well scored, and is at all times melodious without ever yielding to cheap or treacly sentimentalism. Above all, it steers clear of the vicious habit (rampant in these times of Schubert and Tchaikovsky operettas) of adapting classic melodies to modern lyrics. There is much Salzburg atmosphere about the first Act, including a good aria interwoven with the strains of the old Salzburg *Glockenspiel*, and a charming scene when Mozart, in the midst of a genuine Salzburg rain-storm, sings the famous song *The Violet* beneath the window of Aloysia Weber. The second Act takes place at Prague, following the première of *Don Juan*. Act 3 shows Mozart's death in his modest home in the Raupensteingasse, Vienna, to the sounds of his *Requiem*. The librettists have dealt rather freely with historical truth, but on the whole the character of Mozart, excellently sung and acted by composer Duhan, is logically developed, and the opera had a gratifying success.

##### VIENNESE MELODISTS

The foundation of the Vienna section of the I.S.C.M., so far from exerting any great influence on the musical life of our proverbially conservative city, has innocently strengthened the anti-modernists. These are a circle of young people centreing around Erich Korngold and his father, Dr. Julius Korngold, the one-time omnipotent musical critic of the Vienna *Neue Freie Presse*, who has recently made that organ a means of persistently-pursued propaganda against the 'revolutionaries.' A series of articles by Dr. Korngold has paved the way for an opposition festival to be held at Salzburg immediately following that of the I.S.C.M., when works by Erich Korngold and his inseparable partisan, Wilhelm Grosz, will form the nucleus of a number of programmes representative of such diametrically different composers as Alexander

Zemlinsky and even Arnold Schönberg, but palpably schemed for political reasons and for purposes of propaganda. Strangely enough, the leading spirits of what frankly purports to be a reactionary movement are all young men whose place might justly be expected to be in the revolutionary camp, were it not for the fact that their music aims not at an enlargement of the existing musical possibilities but for success at any cost.

During the later portion of the Vienna concert season the 'melodists' have held the field almost undisputed. The Chamber Orchestra series conducted by Rudolf Nilius offered three new orchestral songs for baritone voice entitled *Rondels*, by Grosz, an *Overture to an Opera buffa*, by the same composer, and a *Music for Chamber Orchestra*, by Franz Salmhofer. The Grosz compositions, vastly different in atmosphere and style, yet both revealing the same ease and fluency, were ample proof of the talent, and even more of the eclecticism, of their composer. He is gifted, yet, in a higher sense, is devoid of ethical qualities, and his deftness smacks of insincerity. Salmhofer, said to be a direct descendant of Franz Schubert, is of quite a different order. Less conscious of his talent, and having still to achieve self-discipline, his sincerity is beyond doubt. His new composition shows a leaning towards many famous (and heterogeneous) examples, but his invention flows freely and without mannerism.

Ernst Kanitz, a pupil of Franz Schreker (who was Grosz's master also) made his début with a new Violin Sonata at a concert given by Robert Pollak in conjunction with Leo Sirota, the Polish pianist. The Sonata is grateful and melodious, but not entirely consistent.

#### A RUSSIAN COSSACK CHOIR

One of the most interesting and unique experiences of the past season has been the appearance here of a choir composed of twenty-four Russian Cossacks from the Don, conducted by Serge Jarroff. These men, who under Wrangel have fought the Bolsheviks and are now exiled from their country, have been singing their way through the Balkans and Italy to the Western countries. Facing starvation, yet firmly resolved not to disband their little artistic community, they are making for Paris to embark on factory work. Their shabby and torn military uniforms tell the story of many a hardship, but their enthusiasm for their musical work is unbroken. This small company boasts some wonderful voices—the bass section in particular is remarkable—and the ensemble is perfect. These singers were heard in some beautiful sustained work in ecclesiastical songs by Bortniansky, Archangelsky, and Tchaikovsky, abounding in remarkable orchestral effects. But the most astonishing feature of their concert were some genuine Cossack songs, one being accompanied by a whirling national dance. Here their singing was coloured with, and at times interrupted by, savage yells, screams, and whistles, by hand-clapping and stamping, but all done with a naive sincerity and simplicity which completely captivated the audience. Their success here was enormous, and thus Austria's one-time enemies have conquered the Austrian capital at last.

PAUL BECHERT.

## Obituary

We regret to record the following death:

The Hon. Mrs. JULIAN CLIFFORD, on July 27. Widow of the late Julian Clifford, for many years conductor at the (then) Kursaal at Harrogate, the deceased lady herself took part in the musical activities of the Yorkshire spa. A vocalist of some ability, she appeared from time to time at the municipal concerts. She was the daughter of the fifth Lord Henniker.

## Miscellaneous

The *Subject Index to Periodicals, 1920, Section H (Music)*, has just been issued by the Library Association (P. S. King & Son, 2s. 6d.). It comprises seven hundred and sixty-one entries obtained from examination of seventy-three periodicals, and is a very valuable work of reference for lecturers, journalists, students, and others.

We acknowledge with thanks copies of a handsome pamphlet on the Skinner Organ, and No. 4 of the firm's periodical, *Stop, Open, and Read*. In the latter is a biography of Mr. Ernest M. Skinner—or rather the title is there. It was to have been written by Arthur Hudson Marks, but Mr. Marks takes the wise course of presenting in its original and racy form the material Mr. Skinner sent him. Capital reading it makes, too—full of touches that suggest Mark Twain. We quote a few passages, at the same time pointing out that Mr. Skinner's reminiscences are a record of a strenuous and successful struggle:

'I was born in the town of Clarion, Pennsylvania, of poor but disconcerted parents. After this event they moved away as soon as possible.

'Later on I was engaged as official blow boy for the practice hours of Mr. Edward M. French, then organist of the Baptist Church. I thus became acquainted with the music of Batiste and Lemmens, and added to my love of the organ, which so moved me that I kept the bellows entirely filled all the time.

'I left school at an early age on account of ill health, and then got a job at a candy factory. I so filled up the first day, I have needed no candy since. I couldn't see much ahead, and couldn't seem to get anywhere.

'Mr. Montgomery Sears, a wealthy Boston patron of the arts . . . sent me abroad to learn what I could of the foreign builders. I went on a cattle steamer from Boston . . . I sat next to the captain, and told a story about Bill Nye, who said, "When I was in England I went to a tailor, britches maker to the King; when I got them, they wouldn't fit anything but two bushel of oats." I thought it was a funny story, but the captain was a Briton and loved his King, and he never smiled. My mind was on Bill Nye's britches, and his was on the affront to the dignity of his King. My apology was sufficient.

'I asked a newsboy where St. George's Hall was. He pointed it out, and said, "I'm going there Saturday night." I also went on Saturday night—admission two cents. Dr. Peace played operatic airs on a big Vox Humana to a crowd that filled the hall. After each number there was clapping and yelling, and a spontaneous expression of enthusiasm in full keeping with what we hear in these United States at a ball game. . . . I then and there acquired an overwhelming sympathy with the idea of music for the common public as well as for the musician.'

Mr. Skinner speaks with enthusiasm of the Willises and their organs, and he found E. J. Hopkins a charming host. He continues:

'Leaving the train at Antwerp to hear the celebrated chimes, I asked directions of various pedestrians, but nobody understood English. I knew then how the poor dago feels in this country who "No spik Englis." By and by I heard a man say, "I played hell with 'em," and it sounded like a benediction. He directed me to the chimes.

'I returned to England via the Channel boat. It was very rough, and the boat was small. I went below, but everybody was sick and didn't care who knew it, so I went on deck again.

'While the first and intermediate years of a life of organ building were by no means a bed of roses, the present condition is one relieved from financial worries. Someone else is in charge of the department of worries, and I can give my time to thoughts of organs. If I want to sit up until two o'clock in the morning and talk organ I have Arthur Marks to sit up and talk with me. I thought I was the worst case of organ fan ever, but it looks as though there was another fully as bad if not worse.

'Well, I didn't know where I was heading for when I started, and I don't know where I am now, but it's quitting time, so no more till later.

'Yours for good music,

'ERNEST M. SKINNER.'



No. 1391.

FOLLY'S SONG.—Percy E. Fletcher.

Price (4d.).

## NOVELLO'S PART-SONG BOOK.

A COLLECTION OF  
PART-SONGS, GLEES, AND MADRIGALS.

No.	1	Our Native Land ...	Reichardt	2d.
	2	Cricketers' Song (T.T.B.)	Macfarren	2d.
	3	Boating Song ...	Monk	2d.
	4	Song of the Railroads	Macfarren	3d.
	5	Good-morrow, fair ladies	Morley	2d.
	6	Home Fairy (T.T.B.B.)	Winter	2d.
	7	The Wreath ...	Benedict	2d.
	8	Countryman's Song	Rimbault	3d.
	9	Student's Greeting (T.T.B.B.)	Berner	2d.
	10	Magdalen College Song	Monk	2d.
11		Integer Vite (T.T.B.B.)	Flemming	4d.
12		Orpheus with his lute	Macfarren	3d.
13		Harvest Song	Macfarren	2d.
14		Come, heavy sleep	Douland	2d.
15		Fisherman's Song	Rimbault	2d.
16		In all thy need	Douland	2d.
17		All among the barley	Stirling	2d.
18		When icicles hang	Macfarren	2d.
19		Jolly Cricket Ball	Monk	2d.
20		Emigrant's Song	Macfarren	2d.
21		Shepherd's Song	Brewer	3d.
22		Pedlar's Song	Douland	2d.
23		Fairies' Song (S.S.S.)	Bishop	6d.
24		June (S.S.A.)	F. Dun	2d.
25		Awake! the starry	Mendelssohn	2d.
26		Fair Flower	Rimbault	2d.
27		O happy he who	Gastoldi	2d.
28		Green Leaves	Taylor	2d.
29		Dirge	S. Wesley	2d.
30		Angler's Tystling Tree	Corfe	3d.
31		The Dream	Stewart	2d.
32		God speed the Plough	Richter	2d.
33		There is a ladie sweete	Ford	2d.
34		Football Song	Monk	3d.
35		Haymakers' Song	Stewart	2d.
36		Come away, Death	Macfarren	3d.
37		Old May-day, in A	Benedict	3d.
38		Indecation to Sleep	3d.	
39		A Night Song	3d.	
40		Dirge for the faithful lover	3d.	
41		A Drinking Song (T.T.B.B.)	3d.	
42		Sylvan pleasures	4d.	
43		Consolation	H. Smart	3d.
44		Good-night, thou glorious Sun	3d.	
45		Hunting Song	3d.	
46		Lady, rise, sweet Morn's	3d.	
47		Summer Morning	3d.	
48		The Sea King	3d.	
49		Orpheus with his lute	Macfarren	3d.
50		When Icicles hang	3d.	
51		Come away, Death (S.A.T.T.B.)	3d.	
52		When Daisies pied	3d.	
53		Who is Sylvia	3d.	
54		Fear no more the heat	3d.	
55		Blow, blow, thou winter wind	3d.	
56		The Belfry Tower	J.L. Hatton	3d.
57		England	3d.	
58		Come, celebrate the May	3d.	
59		Song to Pan	3d.	
60		The Indian Maid	3d.	
61		The Pearl Divers	4d.	
62		Robin Goodfellow	G.A. Macfarren	3d.
63		Break, break on thy cold grey	3d.	
64		Echoes (The Splendour falls)	3d.	
65		Song of the Railroads	3d.	
66		Christmas	3d.	
67		Adieu, Love, Adieu	3d.	
68		Sir Knight, Sir Knight	Macfarren	3d.
69		The Wounded Cupid	3d.	
70		Woman's smile	3d.	
71		Autolycus' Song	3d.	
72		Footsteps of Angels	3d.	
73		The Sun shines fair	3d.	
74		The Pilgrims	H. Leslie	3d.
75		My soul to God	3d.	
76		Awake, the flow'rs unfold	3d.	
77		How sweet the moonlight	3d.	
78		Land, Ho!	3d.	
79		Up, up, ye Dames	3d.	
80		Thine eyes so bright	3d.	
81		All is not gold	Westbrook	3d.
82		Hark how the birds	H. Lahee	3d.
83		All ye woods (S.A.T.T.B.)	3d.	
84		My love is fair (S.A.T.T.B.)	H. Leslie	3d.
85		Charm me asleep (S.A.T.T.B.)	3d.	
86		When twilight dews	H. Miles	3d.

No.	87	A Finland love song...	H. Hiles	3d.
	88	Evening ... ..	"	3d.
	89	To the Morning Wind ... ..	"	3d.
	90	To Daffodils ... ..	"	3d.
	91	Summer longings ... ..	"	3d.
	92	Night, lovely Night ... ..	F. Berger	3d.
	93	Essay, my Heart ... ..	"	3d.
	94	Childhood's melody ... ..	"	3d.
	95	Now ... ..	"	3d.
	96	Sunset ... ..	"	3d.
	97	Arise, the sunbeams hail ... ..	"	3d.
	98	Night winds that ... ..	J. B. Calkin	3d.
	99	Breathe soft, ye Winds ... ..	"	3d.
	100	My lady is so wondrous fair ... ..	"	3d.
	101	Chivalry of Hours (S.A.T.B.) ... ..	"	4d.
	102	Come, fill, my boys (A.T.T.B.) ... ..	"	3d.
	103	Echoes ... ..	"	3d.
	104	Phœbus ... ..	J. Barnby	3d.
	105	Luna ... ..	"	3d.
	106	A Wife's Song ... ..	"	3d.
	107	Home they brought... ..	"	3d.
	108	Annie Lee ... ..	"	3d.
	109	Starry Crowns of Heaven ... ..	"	3d.
	110	The Wind ... ..	"	3d.
	111	The Skylark ... ..	"	3d.
	112	The Sands of Dee ... ..	G.A. Macfarren	3d.
	113	Alton Locke's Song ... ..	"	3d.
	114	The Starlings ... ..	"	3d.
	115	The Three Fishers ... ..	"	3d.
	116	The World's Age ... ..	"	3d.
	117	Sing heigh ho! ... ..	"	3d.
	118	Fairy Song ... ..	A. Zimmermann	3d.
	119	Good-Night ... ..	"	3d.
	120	Gone for ever ... ..	"	3d.
	121	Flowers ... ..	"	3d.
	122	To Daffodils ... ..	"	3d.
	123	Good Morrow ... ..	"	3d.
	124	Sigh no more, ladies ... ..	Macfarren	3d.
	125	You spotted snakes (S.S.A.A.) ... ..	"	3d.
	126	Take, oh take those lips away ... ..	"	3d.
	127	It was a lover and his lass ... ..	"	4d.
	128	O mistress mine ... ..	"	3d.
	129	Under the greenwood tree ... ..	"	3d.
	130	Hark, the lark ... ..	"	3d.
	131	Tell me where is fancy bred ... ..	"	3d.
	132	The Violet ... ..	H. Leslie	3d.
	133	One morning sweet in May ... ..	"	3d.
	134	Daylight is fading ... ..	"	3d.
	135	Down in a pretty valley ... ..	"	3d.
	136	The Primrose ... ..	"	3d.
	137	Arise, sweet love ... ..	"	3d.
	138	'Tis break of day ... ..	H. Smart	2d.
	139	My true love bath my heart ... ..	"	3d.
	140	Doth not my lady come ... ..	"	3d.
	141	Spring Song ... ..	"	3d.
	142	The Curfew ... ..	"	3d.
	143	Hear, sweet spirit ... ..	"	3d.
	144	Spring Voices ... ..	S. Reay	3d.
	145	Waken, lords and ladies gay ... ..	"	3d.
	146	As it fell upon a day ... ..	"	3d.
	147	Huntsman, rest ... ..	"	3d.
	148	'Tis May upon the mountain ... ..	"	3d.
	149	Take, oh take those lips away ... ..	"	3d.
	150	The Rainy Day ... ..	A. Sullivan	3d.
	151	Oh, hush thee, my babie ... ..	"	3d.
	152	Evening ... ..	"	3d.
	153	Joy to the Victors ... ..	"	3d.
	154	Parting gleams ... ..	"	3d.
	155	Echoes ... ..	"	3d.
	156	Spring ... ..	W. Macfarren	3d.
	157	Summer ... ..	"	3d.
	158	Autumn ... ..	"	3d.
	159	Winter ... ..	"	3d.
	160	You stole my love ... ..	"	3d.
	161	Dainty love ... ..	"	3d.
	162	Drops of Rain ... ..	J. Lemmens	3d.
	163	The Fairy Ring ... ..	"	3d.
	164	The Light of Life ... ..	"	3d.
	165	Oh, welcome him ... ..	"	3d.
	166	Sunshine through the ... ..	"	3d.
	167	The Corn Field ... ..	"	3d.
	168	Wake! to the hunting ... ..	H. Smart	3d.
	169	Dost thou idly ask ... ..	"	3d.
	170	A Psalm of Life ... ..	"	3d.
	171	Only Thou ... ..	"	3d.
	172	I prithee send me back ... ..	"	3d.

No.	173	The Moon ... ..	H. Smart	3d.
174	A Spring Song ... ..	Ciro Pinsuti	3d.	
175	An Autumn Song ... ..		3d.	
176	The Two Spirits ... ..		3d.	
177	The Crusaders ... ..		18d.	
178	The Caravan ... ..		18d.	
179	Stradella ... ..		3d.	
180	When evening's twilight	Haston	18d.	
181	Absence ... ..		3d.	
182	April showers ... ..		18d.	
183	The red, red rose ... ..		18d.	
184	Beware, beware ... ..		3d.	
185	The Sailor's Song ... ..		3d.	
186	Good-Night ... ..		3d.	
187	Blythe is the bird ... ..		2d.	
188	Stars of the summer night		3d.	
189	The hemlock-tree ... ..		4d.	
190	Jack Frost ... ..		3d.	
191	I loved her ... ..		3d.	
192	The Village Blacksmith		18d.	
193	Bait, The (Come live with me),		18d.	
194	Softly fall the shades of		3d.	
195	Auburn (Sweet village)		3d.	
196	Bird of the wilderness		3d.	
197	The Summer gale ... ..		2d.	
198	I met her in the quiet lane		3d.	
199	If thou art sleeping ...		3d.	
200	Spring Song ... ..		3d.	
201	Good wishes ... ..		3d.	
202	Parting and Meeting ...		2d.	
203	Whether kissed by sunbeams		3d.	
204	The roses are blushing		18d.	
205	The Rivals ... ..		3d.	
206	The village dance ... ..		3d.	
207	Song of the Gipsy maidens		18d.	
208	The Waterfall ... ..		3d.	
209	Over hill, over dale ...		3d.	
210	Love me little, love me long		3d.	
211	Going a-maying ... ..		3d.	
212	See, the rooks are homeward		3d.	
213	Sweet Lady Moon ... ..		3d.	
214	Hark, the Convent bells are		3d.	
215	When evening's (male voices),		3d.	
216	Warrior's Song ... ..		18d.	
217	Absence ... ..		3d.	
218	April showers ... ..		18d.	
219	The red, red rose ... ..		3d.	
220	Beware, beware ... ..		18d.	
221	The happiest land ... ..		18d.	
222	The Sailor's Song ... ..		3d.	
223	Busy, curious fly ... ..		3d.	
224	Good-night, beloved ...		2d.	
225	Bacchanalian Song ... ..		3d.	
226	Stars of the summer ...		18d.	
227	King Witla's Song ... ..		3d.	
228	Tars' Song ... ..		3d.	
229	The hemlock-tree ... ..		4d.	
230	Jack Frost ... ..		3d.	
231	The Lye ... ..		3d.	
232	I loved her ... ..		3d.	
233	Village Blacksmith ... ..		3d.	
234	The Letter ... ..		3d.	
235	Shall I wasting in ... ..		3d.	
236	Way to build a boat ...		4d.	
237	I loved a lass ... ..		4d.	
238	The Lifeboat ... ..		4d.	
239	Shepherd's farewell ...	H. Smart	18d.	
240	The waves' reproof ... ..		3d.	
241	Ave Maria ... ..		18d.	
242	Spring ... ..		3d.	
243	Morning ... ..		3d.	
244	Hymn to Cynthia ... ..		18d.	
245	Cradle Song ... ..		18d.	
246	The joys of Spring ... ..		3d.	
247	Dream, baby, dream ...		3d.	
248	A song for the Seasons		3d.	
249	O say not that my heart		3d.	
250	Love and mirth ... ..		3d.	
251	Sweet Vesper hymn ... ..		3d.	
252	Crocuses and Snowdrops		18d.	
253	Stars of the summer night		3d.	
254	Wind thy horn ... ..		3d.	
255	The land of wonders ...		3d.	
256	Ye little birds that sit and sing		2d.	
257	How soft the shades of		3d.	
258	How sweet is summer		2d.	

MADE IN ENGLAND.

## FOLLY'S SONG

FOUR-PART SONG

WORDS BY JOHN KEATS

MUSIC BY

PERCY E. FLETCHER.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

**SOPRANO.** With a jolly, rhythmic swing. *mf* Huz-za for fol-ly O!

**ALTO.** *mf* Huz-za for fol-ly O!

**TENOR.** *mf* Huz-za for fol-ly O!

**BASS.** *mf* When wed-ding fid-dles are a - play - ing, for fol-ly O!  
With a jolly, rhythmic swing. ♩ = about 100.

**ACCOMP.**  
(For practice only.) *mf*

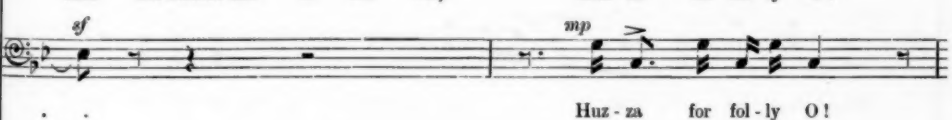
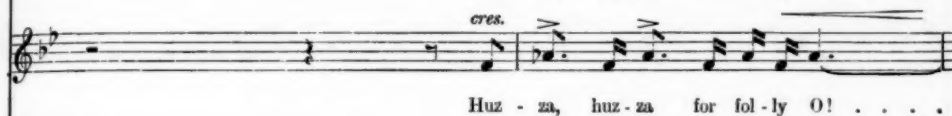
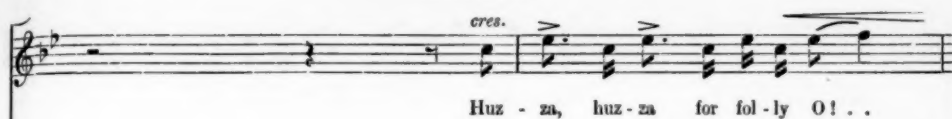
Huz-za for fol-ly O!

And when maid-ens go a - May - - ing, for fol-ly O!

Huz-za for fol-ly O!

Huz-za for fol-ly O!

## FOLLY'S SONG.



# FOLLY'S SONG.

za! . . . . Huz - za . . . . for fol - ly O! . . . .

*cres.* Huz - za for fol - ly O! Huz - za . . . . for fol - ly O! . . . .

*cres.* Huz - za for fol - ly O! Huz - za . . . . for fol - ly O! . . . .

*cres.* Huz - za for fol - ly O! Huz - za . . . . for fol - ly O! . . . .

*mf* Huz - za for fol - ly O!

*mf* Huz - za for fol - ly O!

*mf* Huz - za for fol - ly O!

*mf* Huz - za for fol - ly O!

When the bar - rel's set . . . . a - broach, for fol - ly O!



# FOLLY'S SONG.

Huz - za for fol - ly O!  
 When Kate Eye - brow keeps . . . a . . coach, for fol - ly O!  
 Huz - za for fol - ly O!  
 Huz - za for fol - ly O!

And the cheese is o - ver - toast - ed,  
 When the pig is o - ver - roast - ed, And the cheese is o - ver - toast - ed,  
 When the pig is o - ver - roast - ed, Huz -

When Sir Snap is with his law - yer, And Miss Chip has kiss'd the saw - yer,  
 When Sir Snap is with his law - yer, And Miss Chip has kiss'd the saw - yer,  
 When Sir Snap is with his law - yer, And Miss Chip has kiss'd the saw - yer,  
 - za for fol - ly O! Huz - za for fol - ly O! Huz -

# FOLLY'S SONG.

Huz-za . . . for fol-ly O! Huz-za . . .

Huz-za . . . for fol-ly O! Huz-za . . .

Huz-za . . . for fol-ly O! Huz-za . . .

za, . . . huz-za for fol-ly O! Huz-za, . . . huz-

for fol-ly O! . . . Fol-ly O! . . .

for fol-ly O! . . . Fol-ly O! . . .

for fol-ly O! . . . Fol-ly O! . . .

za for fol-ly O! When the pig is o - - - ver

# FOLLY'S SONG.

... Fol-ly O! . . . . Fol-ly O! . . . .

... Fol-ly O! When wed-ding fid-dles are a-play-ing,

And the cheese is o-ver-toast-ed, O! for fol-ly O! . . . .

huz- - roast-ed, And the cheese is o-ver -

And when maid-ens go . . . . a-May-ing, and when maid-ens

And when maid-ens go . . . . a-May-ing, and when maid-ens

for fol-ly O! When wed-ding fid-dles are a-play-ing,

- toast-ed, . . . . When wed-ding fid-dles are a-play-ing,

# FOLLY'S SONG.

go . . a - May-ing, maid-ens go . . a - May-ing, go a - May - ing, Huz .

go . . a - May-ing, maid-ens go . . a - May-ing, go a - May - ing, Huz .

wed-ding fid - dles are a - play - ing, Maid-ens go a - May-ing, go a - May - ing, Huz .

wed-ding fid - dles are a - play - ing, Maid-ens go a - May-ing, go a - May - ing, Huz .

- za . . . for fol - ly O! . . . Huz - za! . . .

- za . . . for fol - ly O! . . . Huz - za! . . .

- za . . . for fol - ly O! . . . Huz - za! . . .

- za . . . for fol - ly O! . . . Huz - za! . . .

The  
in  
The  
Ad  
The  
Rhe  
Viol  
Burn  
The  
New  
Gran  
Occa  
The  
Chur  
The  
The  
The  
Lette  
Shar  
Roya  
The  
The  
Mada  
Comp  
Judge  
Music  
Music  
The  
Be  
Music  
Obitu  
Misce

'How  
Sain  
EXT  
1.  
2.

To  
Adver  
the O  
not la  
A